Chapter ~~2~~ VII

Real Movement

Appearances are absolutely parallel to the eye axis.

Upon the basis of this premise we differentiate three kinds of movement:

1) The movement of space as atotality
   (in relation to the eye axis of the observer)
2) The movement of objects in space
3) Movements upon the objects
   (the subordinate parts of objects)

The third kind of movement cannot negate the second, and the second cannot negate the first.

If movement 3 is over-emphasised the clarity of movements two and one suffer thereby.

If movement of the second kind is over-emphasised in the pictorial presentation, it may, under certain circumstances entirely destroy movement one.

If one of the three movements in the pictorial presentation is emphasised too much at the cost of another, then the rhythmic balance of the presentation may suffer. On the other hand, the bringing of a movement into prominence may be qualified by means of the intention of the design as a whole.

Movement 3 is in general subordinated to movement 2 and 1, and movement 2 is subordinate to movement 1.

Movement 1 is the movement of the spacial whole in relation to the eye-axis of the observer, in other words, in relation to the picture format.

CHAPTER ~~VII~~ IV

THE PLANE IN RELATION TO SPACIAL EFFECT.

CHARACTER AND PROPORTION.

The plane in reference to spacial effect.

Character and proportion.

The plane does not change its character because of its spacial effect--only it appears in another form because of this spacial effect.
However, the plane in changed form holds its character as an effect of appearance.
The plane itself does not change its proportion in nature because of spacial effect--however the plane manifests other proportions in appearance because of spacial effect.
The apparent proportion awakes in us the mental image of real proportion. (Example, mountain and garden fence.) (See p. 35, Chap. II). ~~(?)~~
The example figured in the Chapter: Identity of the Natural Object, eye-axis and picture-plane, (see p. ~~64~~ 66) (?)
presents a surprising optical illusion. The plane carried over onto the picture-plane has an effect of greater size. This comes about because, simultaneously with the carrying over of the plane onto a picture format, a spacial effect is brought about which on it's part, affects the carried-over plane, and the plane now appears greater than it really is.
By means of the rotation of planes this effect is considerably heightened. In the case of the rotating planes shown, (p. ~~67~~ 69) the drawn-in planes are considerably reduced in actual proportion, but nevertheless
wirken sie immer noch grösser, als die einfach auf das Bildformat übertragene Fläche von Seite 66.

The plane in its relation to spacial effect

Character and proportion

Summary:

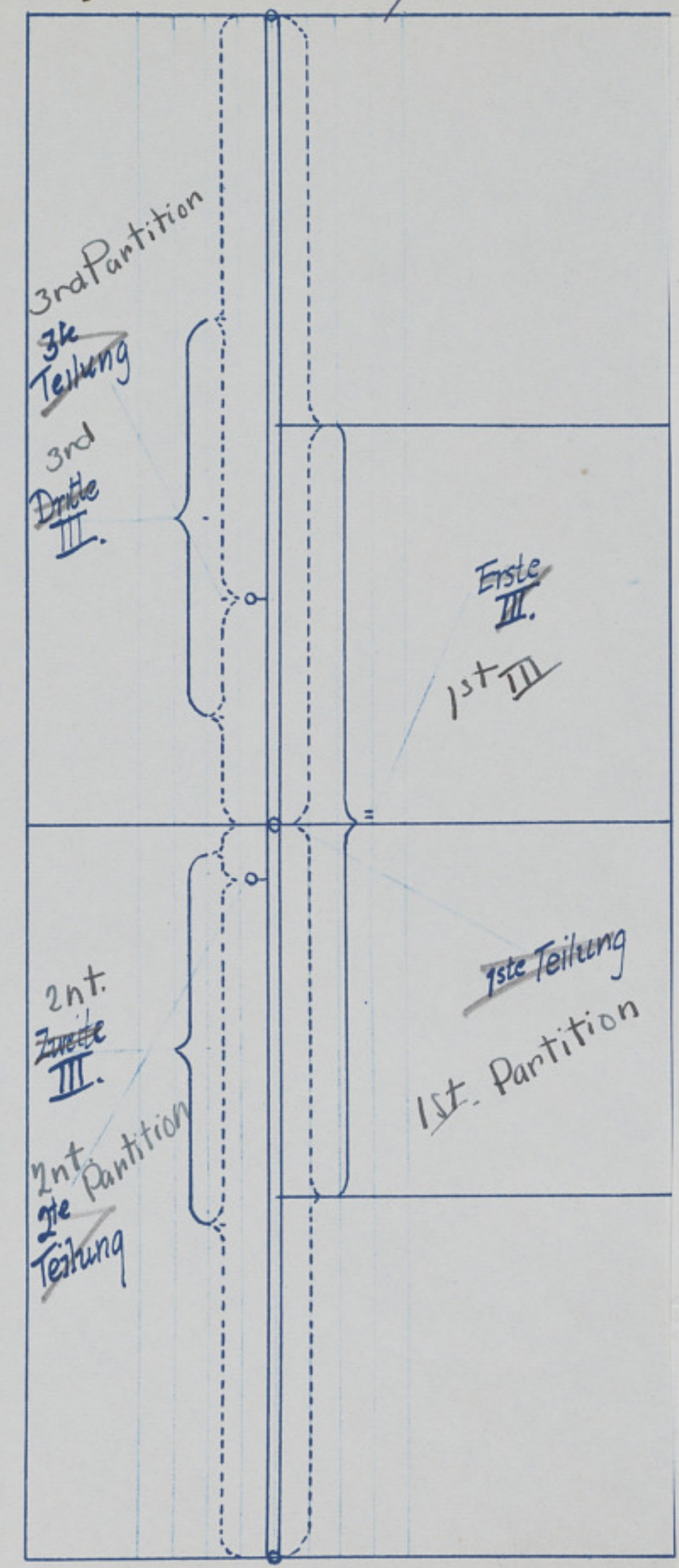
One of a group of planes seen as of equal size in nature always has, through given circumstances of space relation, a different size effect.
In the background it has an effect of greater size, in the foreground an effect of smaller size, or vice-versa.
A given plane
under varied space relations always
appears different as to size;
when behind, it has an effect of smallness,
when in the foreground, an effect of largeness.
Pictorial presentation of the plane
should correspond to the given space effect
and produce the truly corresponding effect under the new circumstances and relations with the other factors of the presentation.
These proportions are only illusions in the frame of the appearance, and also illusions within the frame of the pictorial presentation.
The essential is the corresponding effect
and it is essential in that
the presentation possesses the effect of appearance,
for upon the effect of appearance, our experience
and ecstasy rest, and also our vision.

Proportion stipulates, then, a more feelingful,
intuitive explanation with the given circumstances and
"actuality and appearance effect the presentation."

Proportion is not measurable mechanically,
there is no absolute proportion in itself,
there are only proportions relative, between themselves.

One proportion fixes itself by relation to others
and out of the effect given off by the interrelation.
Thus each proportion is, in itself, only relative.
We shall see later that proportion is an effect of movement.

Fig. XXXIII


3rd Partition
~~3te Teilung~~
3rd
~~Dritte~~
III.
~~Erste~~
III.
1st III
=
~~1ste Teilung~~
1st. Partition
2nt.
~~Zweite~~
III.
2nt. Partition
~~2te Teilung~~

Character and proportion

If we divide a line, the result of this partition is not only two parts, rather the manner of partition manifests a proportional relation that arises out of this partition as a purely mental thing (an idea).

Then partition always affects two proportions, and both these proportions are, because of the mental act of partition, in a close lawful relation, from which a third proportion arises.
When we place this third in relation with another third similarly produced, a stronger and more extended legal relation is produced.
In this manner all proportions permit of mental combination and thus the mental purpose of the presentation comes to be expressed as super-real effect.
All super-real effects arise from the mystery of mental form-creation, which is consummated on the basis of the artist's sensitivity for relations and connections upon one hand, and on the basis of feeling for oppositions and contrasts on the other.

CHAPTER ~~VIII~~ V

VOLUME AND APPEARANCE

Volume and appearance

Volumes enter visual appearance as organizations of planes of light.

By means of the plane the volume becomes identical with the picture plane, since the element of formal creation of the picture plane is likewise the plane.

The volume may enter appearance as having one plane, or as presenting an extraordinary multiplicity of planes.

As a rule the simpler formed volumes show only a few of their planes and nevertheless, indeed, when ~~it~~ a volume shows itself as one single plane, we possess an entirely clear mental image of its volume and bodily qualities, etc., from the appurtanance of the apparent plane to a certain definite volume.

When the volume is a very complicated structure, under certain circumstances it shows us a very great number of planes. We may not use the volume directly in formal creation, for volumes penetrate each other repeatedly and often come to expression in the appearance only as one single plane.

If the volume only shows itself as a single plane, then this plane must, nevertheless, be interpreted as volume, because if it were otherwise interpreted, the conception of spacial-unity would be brought into question.

CHAPTER ~~IX~~ VI Volumes and Planes

Since the volume enters appearance only by means of planes, we must explore the essential qualities of the picture plane before we may undertake an analytic study of volume.

Movement 2 includes the movements of single volumes (objects) and masses, in other words, the greater form-complexes, or groupings, in relation to the main movement of space.

Movement 3 includes the movements of the parts subordinate to the volume: the details

The analysis of movement processes leads to a consciously subjective experience.

Chap. VIII

Volume and space in their relation to one another and in relation to the eye-axis of the observer.

The parallel space and the diagonal space.

I) Space may move very differently to the visual direction of depth.

II) The imaginary spacial planes are at an angle of ninety degrees to this visual direction.

III) On account of the rotation of the volume around one of its rotation axes or because of the movement of the volume into the parallel direction with the rotation of space (with respect to visual direction) a point which is, perhaps, upon the front of the volume, may be placed deeper in space than a point which might be situated upon the hinder side of the volume.

Chapter ~~2~~ IX

The experience of depth through empathy from which arises optical movement-effect

By the observation of two points lying near and opposite each other we are lead to the knowledge of whether both points stand high or low or parallel in their relation to each other.

Our empathic capacities permit us, however, to establish further;

how both points lie in relation to each other in space and out of this our image of depth develops.

We interpret the appearance as three dimensional and we ask:

Do the points stand, relative to each other, forward or back in space?

We will identify each point that lies far~~th~~erest removed from us as lying backward in space

and each point which is near us as lying forward in space,

and in a related system of separated and opposite points we would say:

"this point stands, in relation to the other point forward or backward," and so forth.

We are enabled to determine "forward" and "backward" by means of empathic ability.

But if the points of the related system are in movement relative to each other, then we would generally affirm that each point that moved out of depth toward us was coming

forward, toward us,
and we would say each point was removed farther from
us because it moved away from us into depth.
In this way, however, we establish the way in which
the points as a group move relative to each other.

In the interpretation of nature of the purposes of
pictorial presentation it makes absolutely no difference
what the real movement of the thing is,
but solely: "the effect of real movement in relation
to appearance."

The real movement is, in the pictorial presentation,
as incapable of presentation as real space or the real
object, but the movement is, as is actual space,
or the actual object, only presentable in an illusionary
way--
That is, in relation to appearance, and by two dimensional
means, for the picture plane gives us no possibility of
real depth.

Chapter X

How feeling for pictorial movement arises out of the experience of depth.

The feeling for movement is based upon the experience with depth and thus touches upon the essentials of function --in which three dimensional quality operates upon appearance.
The experience of depth bases upon the "forward and back" in space.

Making recognisable the "forward and back" in the pictorial presentation.

We shall make the "forward and back" schematically recognisable in the pictorial presentation by means of positive (+) (plus) for forward, and negative (-) (minus) for back in space.

Chapter ~~6~~ XI

Movement Tension Function

Movement is effected spacially -- and this spacial effect we sense as tension

Tension is the spacial expression of a function.
Movement is the dynamic expression of a function
Tension can only be sensed from the process of movement.

Movement is the visible expression of the function which may only be felt.

With the determination of the feeling for movement, a feeling for tension always come to expression -- and with it, the function, to which the feeling for movement is always to be traced -- for example, that which the movement has released.
With the two dimensional medium of the picture plane only a relative effect of movement can be achieved.

Movement is only unequivocal in the frame of a rhythmic system of relations.

Chapter ~~7~~ XII

Function

Each complex body presents, through the movements which play upon it

a system of relations and movements

in that each part of the bocy harbors that function which binds the bocy to the whole and is thus connected with the issue of all events.

The issue of all events finds its expression in the rhythm of life and thus, this rhythm is also the basis of formal creation.

Chap. XIII

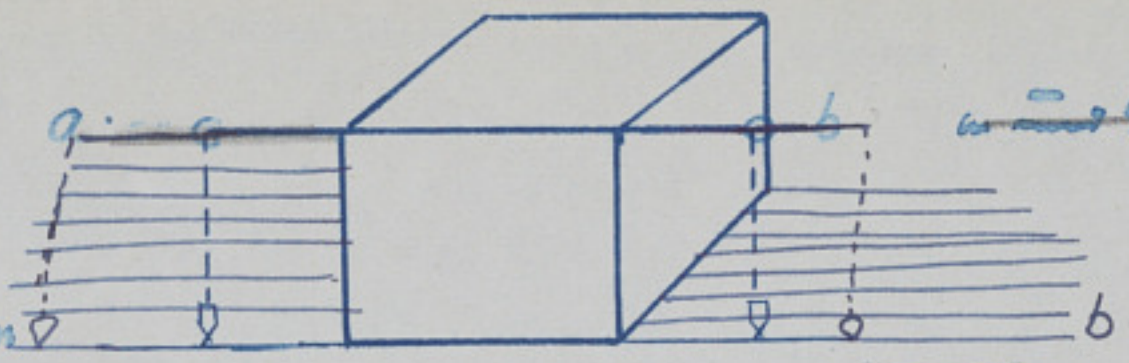
Fig. XXXIX

~~128~~ ~~151~~ 152

106.

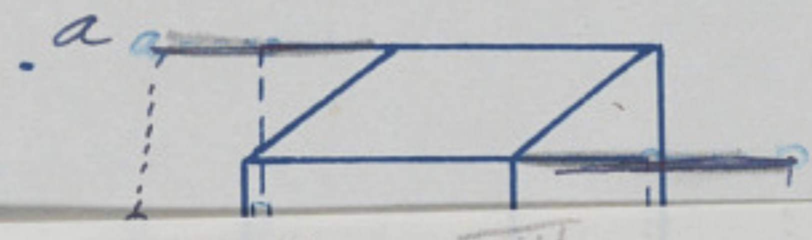
Fig I

Volumen parallel zum Raum



~~a und b vorne am Volumen~~

Fig XL



~~a hinten am Volumen~~

~~b vorne am Volumen.~~

PACE

TO THE

EALITY

Chap. XIII

152

Fig I Volume parallel to space

Fig II a - b front of volume

Fig II a behind, on volume

Fig III b in front, on volume

The relation of space movement to eye axis.

First: Volume diagonal to the space movement

Second: Space movement diagonal to eye axis

Third: Right from observer (whole picture)

Fourth: Volume at right of observer

Through the relation of space movement to the eye axis and by means of the relation of the volume to space, point a of the volume comes far forward into point 19, and point b which is on the front of the volume, goes deep backward into space to space plane 42.

The hinder point of the volume then appears as the foremost point and the foremost point is perceived as the hinder point.

CHAPTER ~~IV~~ XIV

Negative space

The depth experience

Emptiness as actual form--in its effect upon subjective feeling.

The effect of space movement upon appearance.

Negative space

The drawing is not to be considered as pictorial presentation, but as actuality.

The effect of space movement upon appearance.
Through the effect of space movement upon the appearance the plane standing deep back in real space will be sensed as "forward" and the plane standing forward in real space as lying towards the back.

Plane A moves through space planes 23 to 33

Plane B moves through space planes 11 to 21

The effect of the space planes upon the appearance produces a feeling of tension that is sensed as counter-movement.
That which stands deep in space possesses the greatest forward-pushing quality in space, relative to appearance.
That which stands forward in space possesses, as to appearance, a relatively slight forward-pushing quality, and thus only slight space-filling effect.

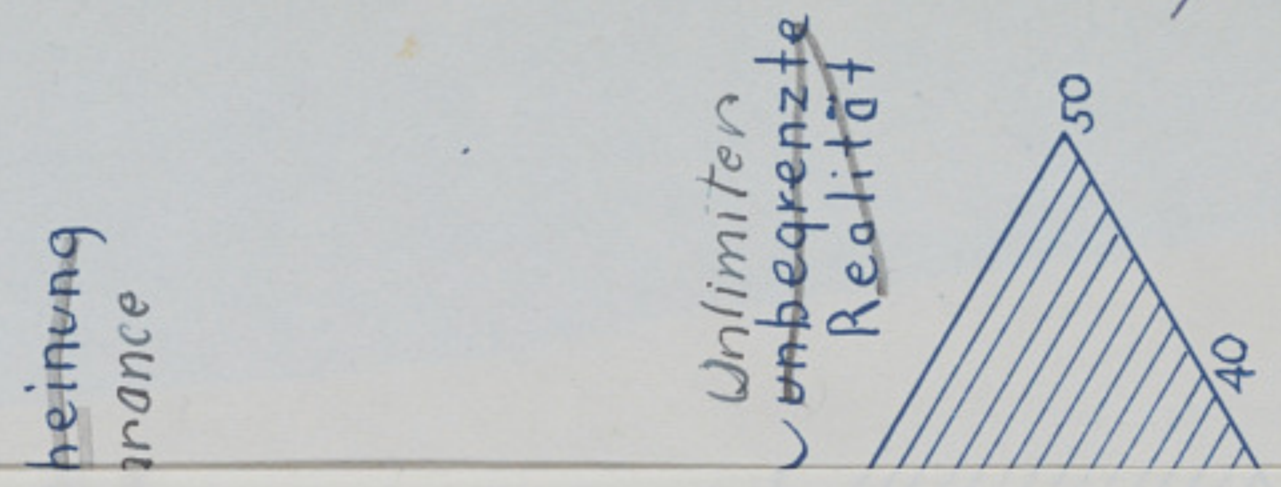
If the real movement was not supplemented by the space-filling expressed through our feeling for tension and thus with the feeling for negative space, then the left hand presentation would have a heavier effect than the right.

CHAPTER ~~V~~ XV

Unlimited Reality -- Appearance

Field of Vision -- Picture

Fig. XLIII



Unlimited reality--Appearance--Field of Vision--Picture.

The plane parts a, b, c, d, possess an effect of pushing forward out of the depth, covering over forms A and B. The plane parts a_1 b_1 c_1 d_1 have the effect of pushing into depth and thus hold the two dimensional balance with plane parts a b c d e.

In this manner the most heterogeneous parts having a share in the process of formal creation may be comprehended within the limits of the picture plane. The process of formal creation will be further limited through the subjective research of the visual experience.

From here on the real and optical experience moves over into the artistic experience, which rests upon subjective empathy and research into nature as animated, and further, upon empathic ~~penetration~~ Peruasion of the legitimate nature of the medium of expression in which we are working and into the order of which--in the language of which--the impulse coming from nature must be translated.

FORMAL CREATION

THE PICTURE PLANE

THE MEDIUM OF EXPRESSION

SECTION III

CREATION

Chapter ~~4~~ I

The experience of depth and the picture plane

Upon the picture plane there is only "high" and "low"
or "parellel to" or "opposite" and
"the means of overlapping".

Light and shade are only capable of convex or concave
modelling and so are only indirectly useful in
configuration
and color has its own particular function relative to
appearance, and thus in relation to the picture plane.
The experience of depth can only be expressed upon the
picture plane by two dimensional means.
We shall see, however, that the picture plane permits
through empathy, of plastic interpretation, just as
we interpret appearance plastically, because, indeed,
its essential nature is identical with that of appearance
in that they are both two dimensional.

CHAPTER II

Life   Rhythm   Creation of Form (Presentation pictorially)

(Imagination = Perception + Experience + Empathic ability)

When we adjust the rhythm through which life affects us to
the essential qualities of a medium of expression
a formal creation arises

This requires however;
"that we understand the nature of the medium of expression
in its essential nature"

The medium of expression of painting is the picture plane.

Chap. III

~~SECTION IV~~

~~Formal Creation of form.~~

~~(Imagination = Perception + Experience + Empathic power)~~

~~A~~

The laws of the picture plane

The plastic interpretation of the picture plane

One must create a way for the eye upon the picture plane -- so plasticity is created formally in a picture.

To create formally is: To partition the picture plane in the sense of an ecstatic experience.

Chapter ~~I~~ IV

The extraordinarily limited number of linear movement possibilities upon the picture plane as the premise for the unlimited expressive possibility of line.

Upon the picture plane the line can only move
from right to left
from left to right
up or down
straight, curved, circularly, elliptically
and in a diagonal direction to the picture plane.
However, the unlimited qualities of formal creation
are based upon these very same limited possibilities
in two dimensional variation.

Chapter ~~2~~ V
The Medium of Expression as Animated

All nature is animated to us because of the interconnection of Being. The medium of expression is similarly animated in its transcendental and super sensory effects, which it exhibits when we place its particular characteristics, variations and qualities in proper relation to each other, for thus are we in the position to present spiritual relations and connections in the sense of our own experience, as we have received them by means of our empathic faculties, from nature.

The lawful order of the medium of expression, is then, the speech in which the artist brings his experience with nature to expression.

So, the artist must know the nature of his medium of expression.

The medium of expression of painting is the picture plane.

The element of formal creation in painting is the plane of color.

The plane is the element of formal creation in all of the arts of imagry:

painting
sculpture
architecture
and all the applied arts

The line is not the element of pictorial creation

The line is, ~~equally~~ also, only the effect of the plane.

The line arises when two planes collide.

So the flow of a spacial line touches upon a
multiplicity of planes.
The line always comprehends at least two planes.
Now, this is very full of meaning in relation to
formal pictorial creation.

The line separates
the line binds
the line flows
the line is the carrier of the free spherical effect
though bound to the two dimensions of pictorial
presentation it may, nevertheless, possess
a high degree of three dimensional effect, and be the
carrier of the living flow of the pictorial
presentation. If it possesses spacial effect in addition to
rhythmic flow in regard to two and three dimensions.
A plane--and also the painter's spot of color--is
always bordered by an outline.
This outline is, however, very seldom a simple
pattern structure, especially if the line contains
spacial effect in itself.
We can lose the meaning of the line to us in the
multiplicities of possibilities.
Indeed we can lose the multiplicity of planes, if our
spacial conception does not lie at the foundation of
our conception of volume--
indeed we can lose ourselves in the multiplicity of
volumes as well, if the volumes are not further organized
into complexes in our spacial conception--

--into form complexes
color complexes
light complexes

and over and above these, to an ornamental comprehension of all form and color elements in the great decorative effect which only arises out of might~~l~~y interconnections and contrast effects of color and form.

A proverb says: "he can't see the forest for the trees."
The forest is the ornament,
the groups of trees are the complexes
the trees are the forms subordinate to the complexes
the stems, twigs, leaves
are in an allegorical sense, the planes
And the flying line partitions and connects the whole with the part.

We must think in volumes
We must create formally in terms of planes
we can, however, only draw lines.
Only the painter's brushmark and the painted plane is --like the volume or the complex--immediately comprehensible as a unity.

Chapter ~~3~~ VI

The act of partitioning the picture plane: The basis of plasticity and the animated formal creation.

The Picture Plane

Every act of formal creation upon a picture plane is
a partitioning of the picture plane,
equally, whether we realize and organise each plastic
impulse which the rhythm of life puts forward
upon a piece of paper
        or upon a wall
        or upon a canvas.

If this impulse is transmitted to the picture plane
the formal pictorial creation arises

This requires, however, that we understand precisely the
nature of the medium of expression.

The essence of the picture plane is its two dimensionality.
This condition of the picture plane must not be denied
in the process of formal creation -- the formal creation
must, at every state of development until the completion,
respect the two dimensionality of the picture plane.

Through the act of partition of the picture plane the
composition arises.

Chapter ~~4~~ VII

The composition is conditioned and limited through its whole development by the given format upon which it is formed.

In other words:

"the given outlines of the format are the first lines of the composition. The plane which these lines enclose is the picture plane. The picture plane receives its animation by means of the partitioning process upon the basis of which, the formal creation develops as a thing living, a spiritual whole, poised within itself."

Chap. VIII

The magic of space illusion is achieved by means of
the splitting up process of the picture plane,
as it manifests itself to our recognition in its simplest
examples; as a living principle.

Chapter ~~6~~ IX

The state of the Picture plane before formal creation

The picture plane is, before the process of formal creation (as shown in Fig. I, page 155)
in an untouched condition and thus
I) in complete poise and balance
II) completely closed two dimensionally

By means of the process of formal creation the picture plane is unlocked, opened

This requires that the particular principles of the picture plane underlie the process of its partition.

Chapter ~~7~~ X

The splitting up process of the picture plane

If we show upon the picture plane, as in Fig. II, a line drawn from one border of the picture frame to the other, we have divided the picture plane in two planes.

Through this we have

I) won a spacial impression, and we have

II) undertaken a division of forces upon the picture plane

Through this, we have, further,

I) disturbed the balance and poise of the picture plane, and more,

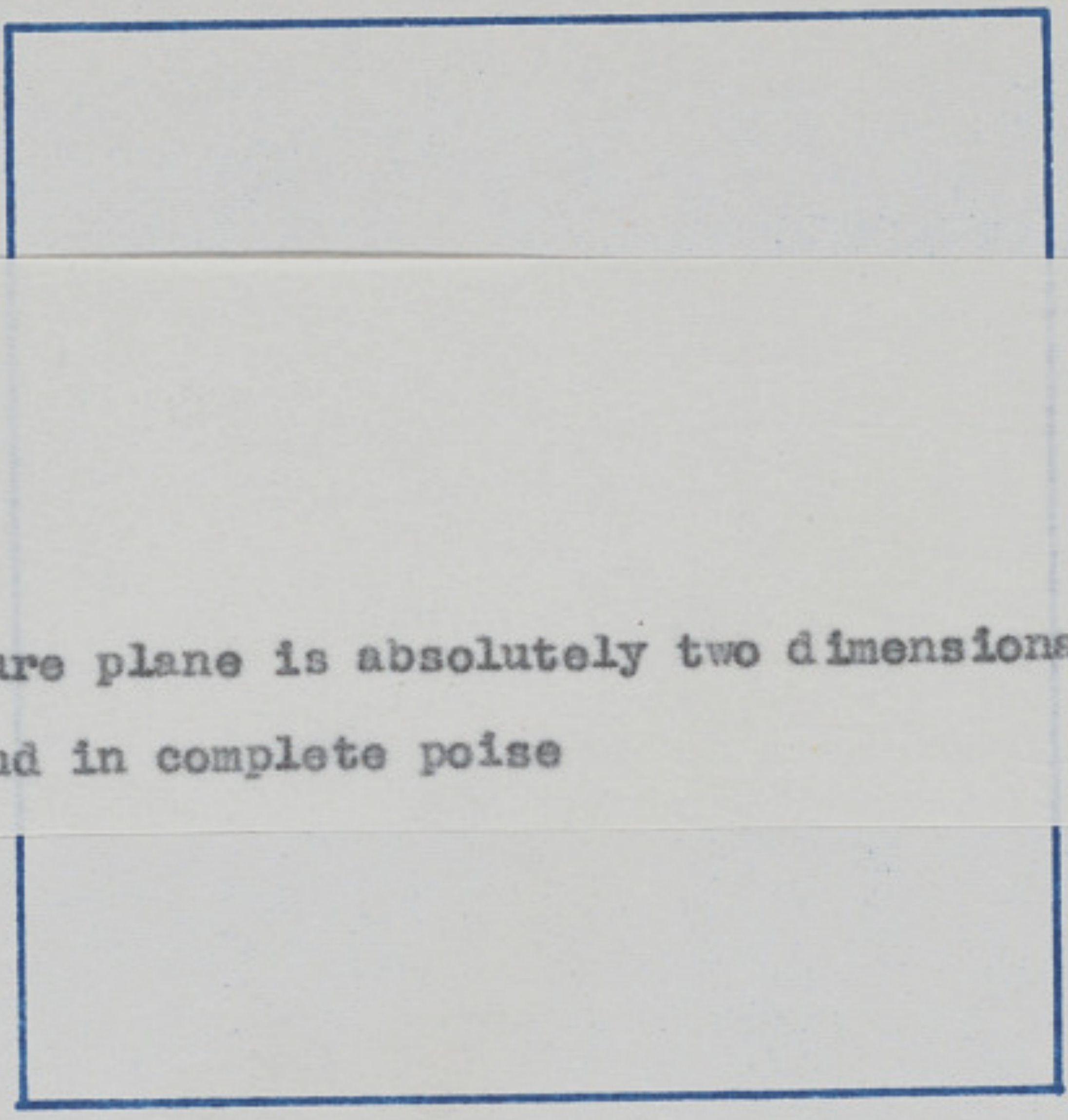
II) disturbed its two dimensional closed quality

This principle dominates the whole problem of formal pictorial creation upon a picture plane

Every act of formal creation upon a picture plane has always to do with leaving the pure two dimensionality and the state of complete poise of the picture plane undisturbed, in spite of the fact that we activate the picture plane by means of the process of formal creation and, in a certain sense, deform it.

This appears, indeed, a paradox, but nevertheless upon it rests the whole mystery of the arts of imagry.

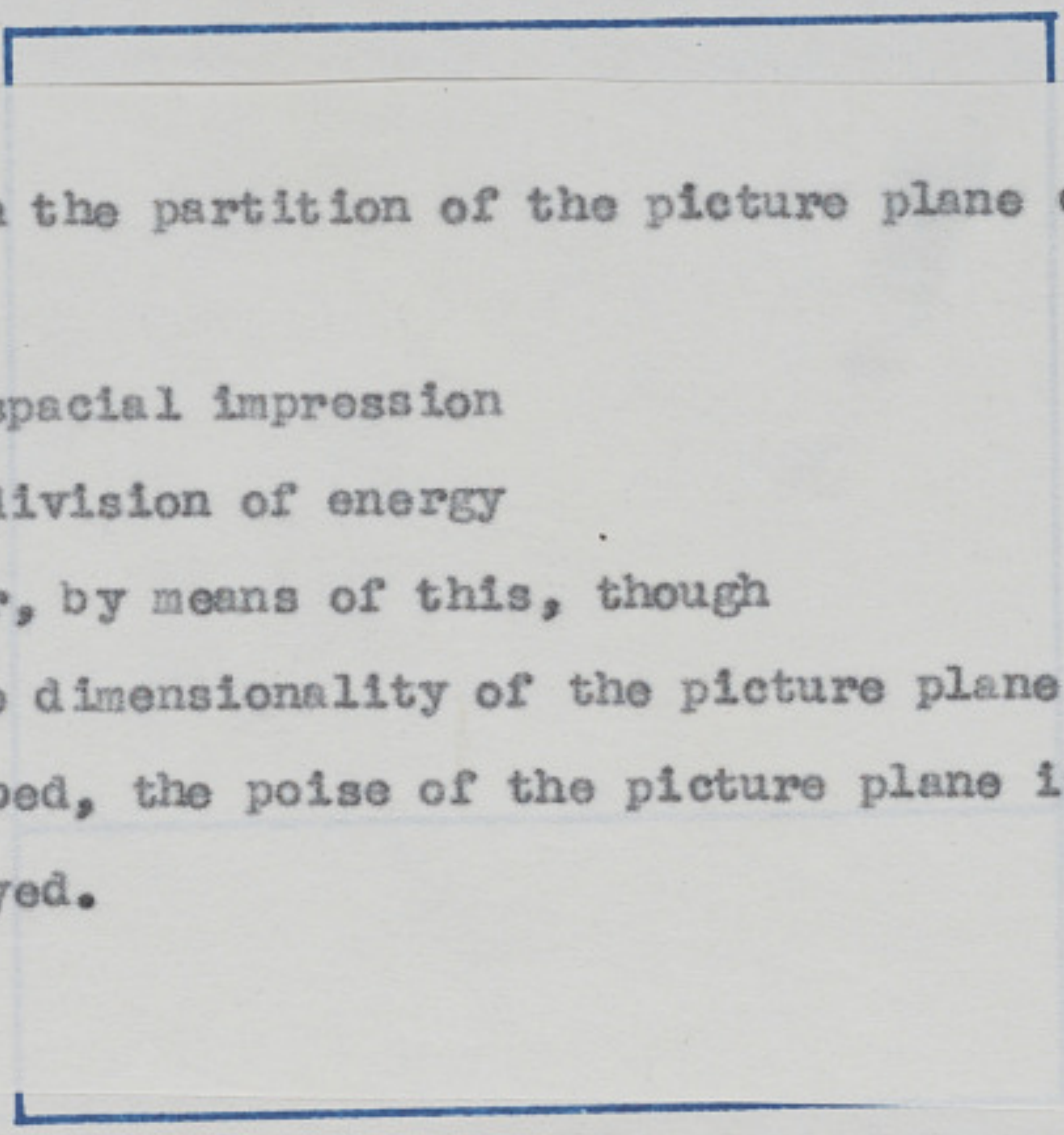
Fig. XLIV



The picture plane is absolutely two dimensionally closed and in complete poise

Gleichgewicht.

Fig. XLV



Durch die Teilung der

Through the partition of the picture plane comes about:

a) a spacial impression

b) a division of energy

However, by means of this, though the two dimensionality of the picture plane is disturbed, the poise of the picture plane is not destroyed.

gewichtszustand

der Bildebene vernichtet.

Chapter ~~8~~ XI

The obscurity of spacial fixation when a system of relations fails.

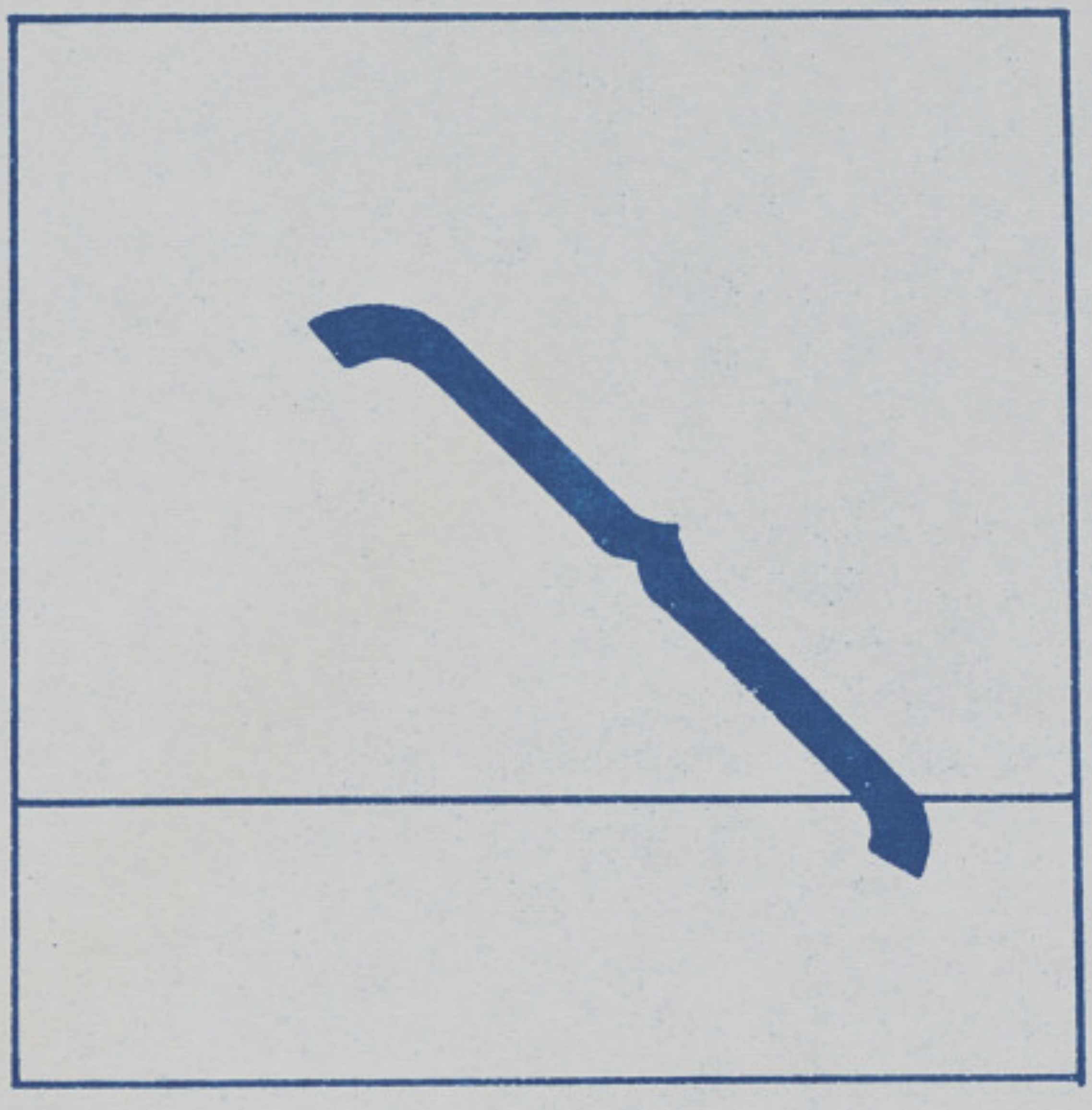
By means of the linear division of the picture plane in Fig. II, page 155, two planes have arisen, and also an impression of space.

The impression of space however, can be read intellectually from very different standpoints, and thus this impression of space may be interpreted very differently, about as in Fig. III and IV page 157

This is, because this kind of partition of the picture plane produces a system of plane in parallel order to the picture plane and thus parallel to the eye axis, which presents as yet, no strong system of relations that forces the mind to take a concept of position demanded by and answering to the system of relations.

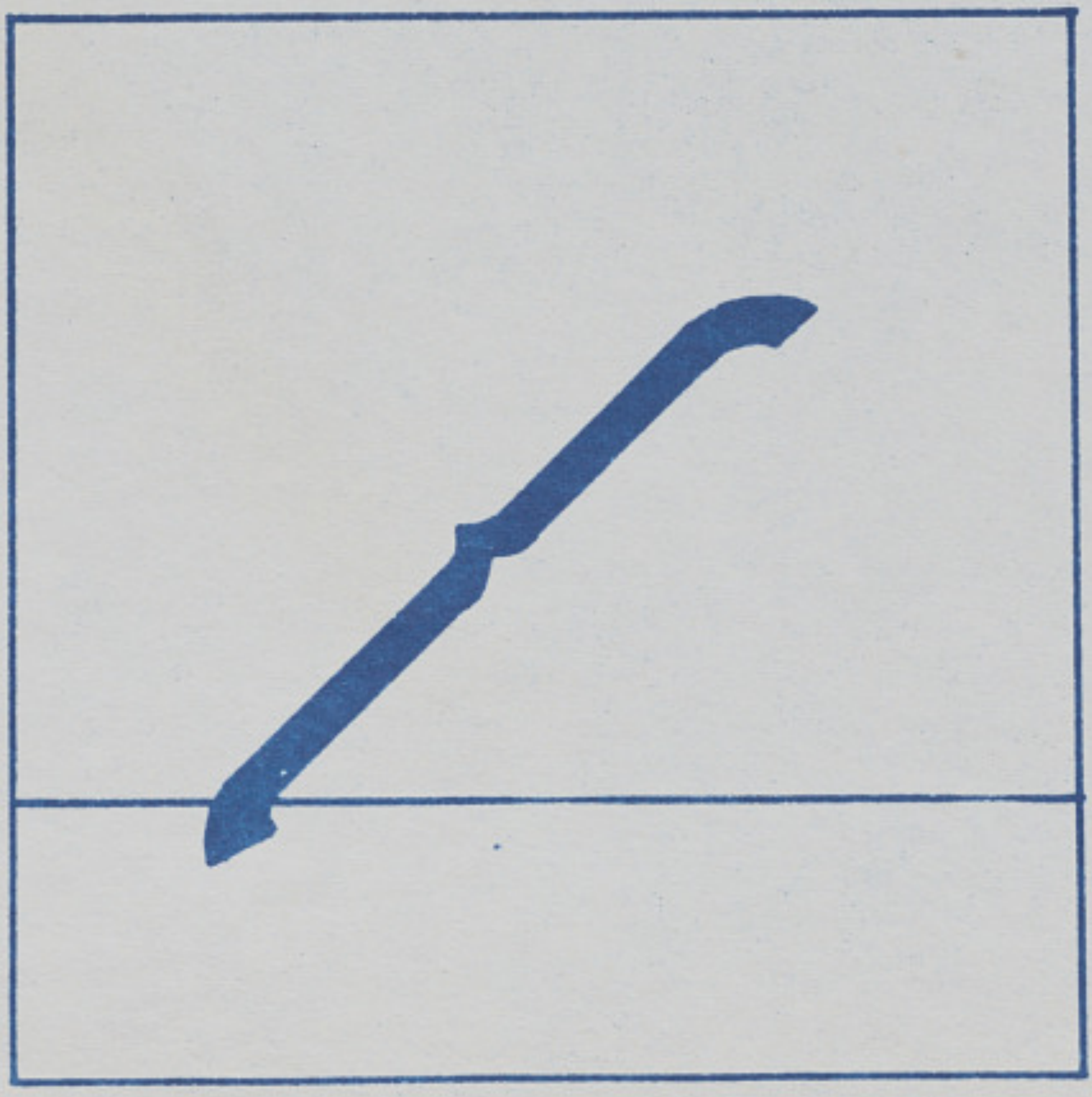
~~Fig. III~~

Fig. XLVI



~~Fig. IV~~

Fig. XLVII



Chapter ~~9~~ XII

The mental determination of the (observer's) position point.

The stand point from which the spacial fixation is undertaken with regard to the plastic interpretation of the natural object as well as with regard to the plastic interpretation of the picture plane is of fundamental meaning.
In formal pictorial creation the intellect must be directed to a very definite standpoint based upon a system of relations or a multiplicity of relations in order to awaken a spacial impression or a multiplicity of spacial impressions in the sense of the true relations, and to make sure that the mind interprets the spacial impression somewhat arbitrarily as in Fig. III and IV and in V and VI (page 160)

These figures show most clearly the phenomena of space formation upon a picture plane.
In Fig. V and VI the planes a, b, c, stand exactly and mathematically in the same position on the pictorial format, which is the same in both figures.
Figure V shows the picture plane A
Figure VI shows the picture plane A'

to Chapter ~~2~~ XII

The Figure V for example, manifests the following order upon the picture plane:

Plane a is the first plane
Plane b is the second plane
Plane c is the third plane

in the space order.

Through simple variation of overcutting Figure VI shows a completely different space order

Plane a_1 is now the third
Plane b_1 is now the first, and
Plane c_1 is the second plane
in the spacial order.

Iª

Reality as · mind
" as Appearances.

Reality }
Means }

100

fehlt
engl. Uebersetzung

Kugel
Zylinder
Pyramide
Kubus
Kon.

negativer Raum
durch die Bewegung
der Volumen

Kap. ~~10~~ 13

Das Phänomen der Ueberschneidung.

Chapter ~~10~~ XIII

The Phenomena of Overlapping

Fig. V

Fig. XLVIII

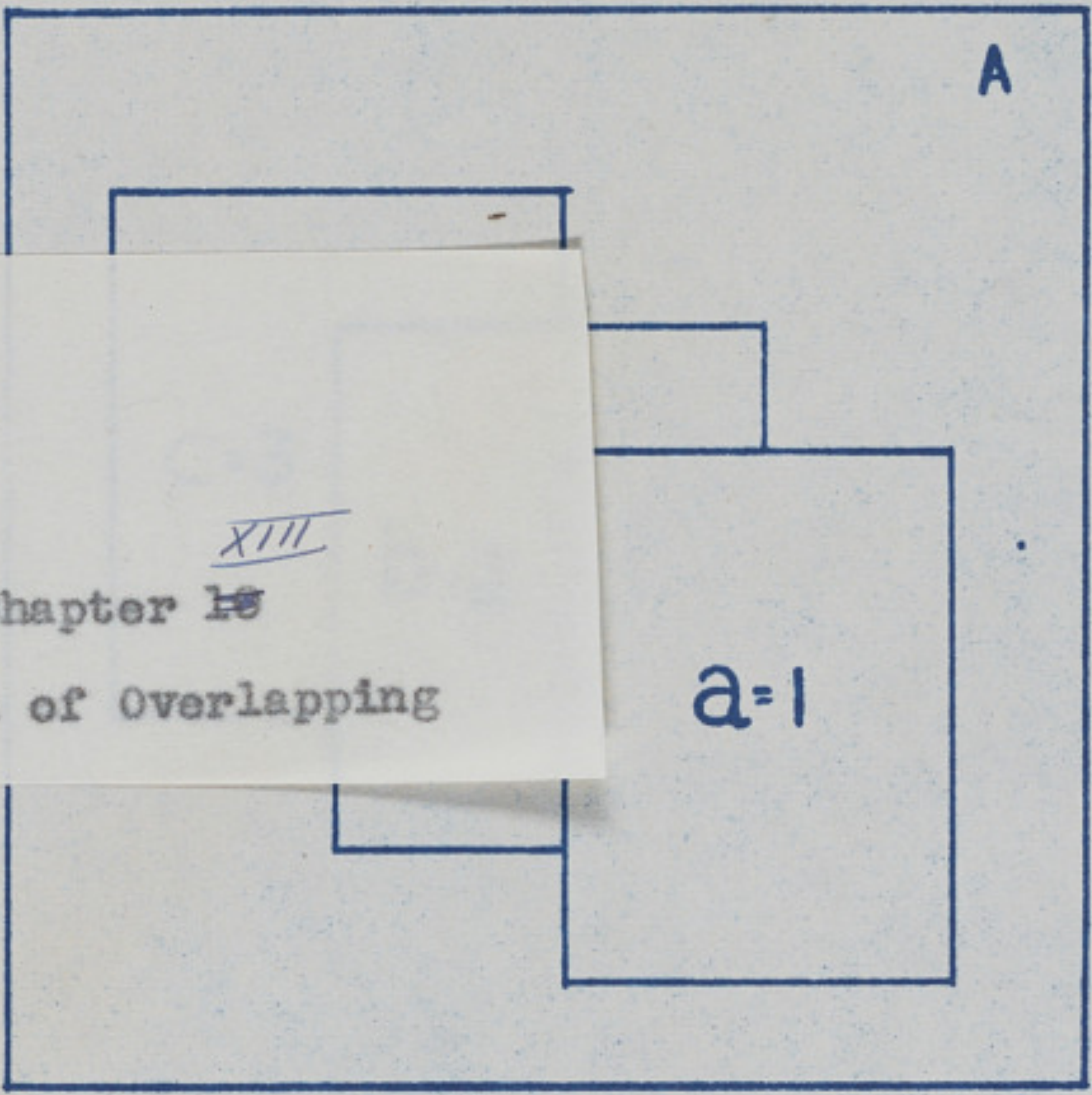
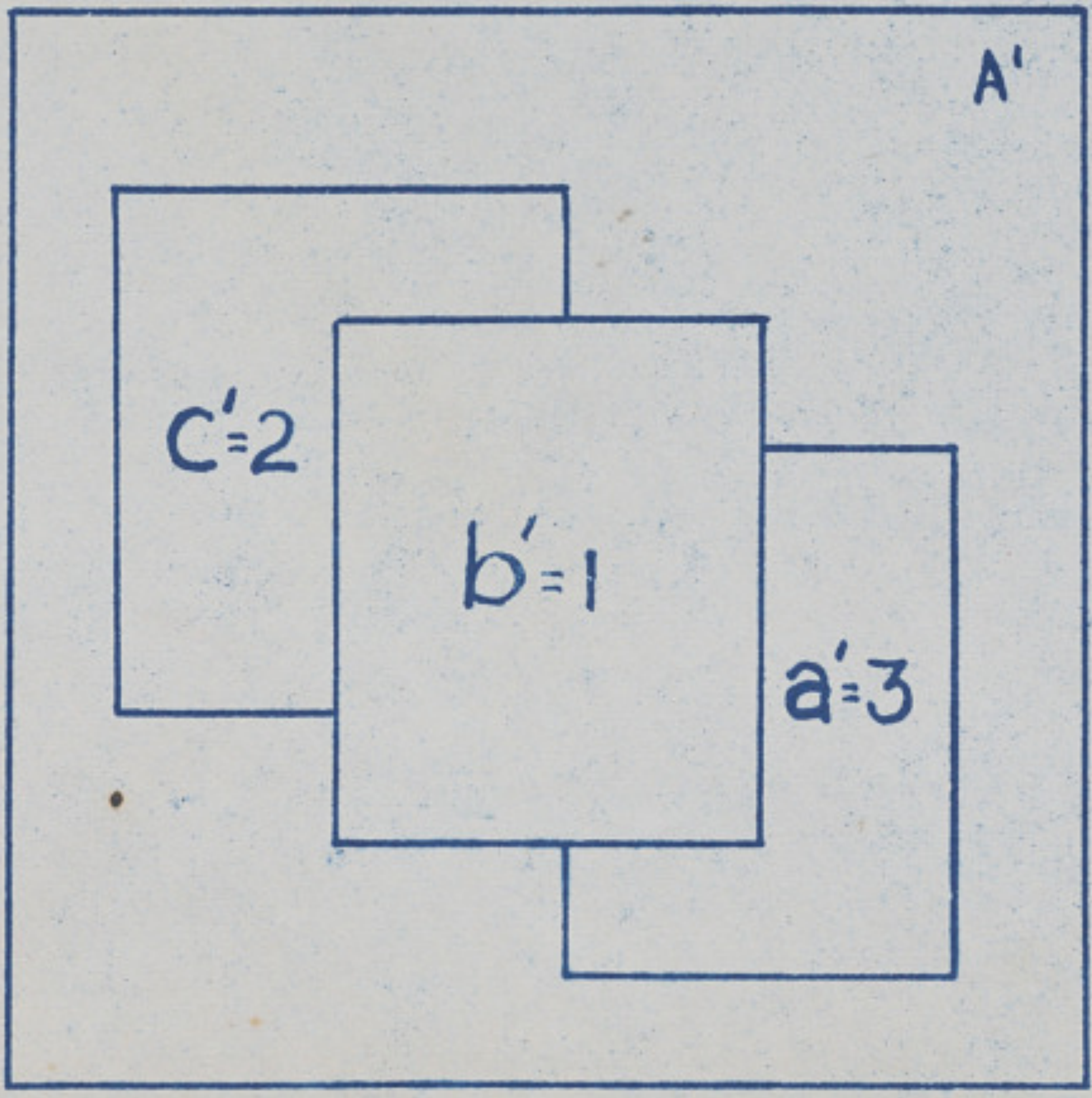


Fig VI

Fig. XLIX



Chapter ~~II~~ XIV

Movement by means of Overlapping

In Fig. VII and VIII the planes are again exactly and mathematically upon similar position in the picture format.

By means of a simple variation in the overlapping a surprising phenomenon of movement arises.

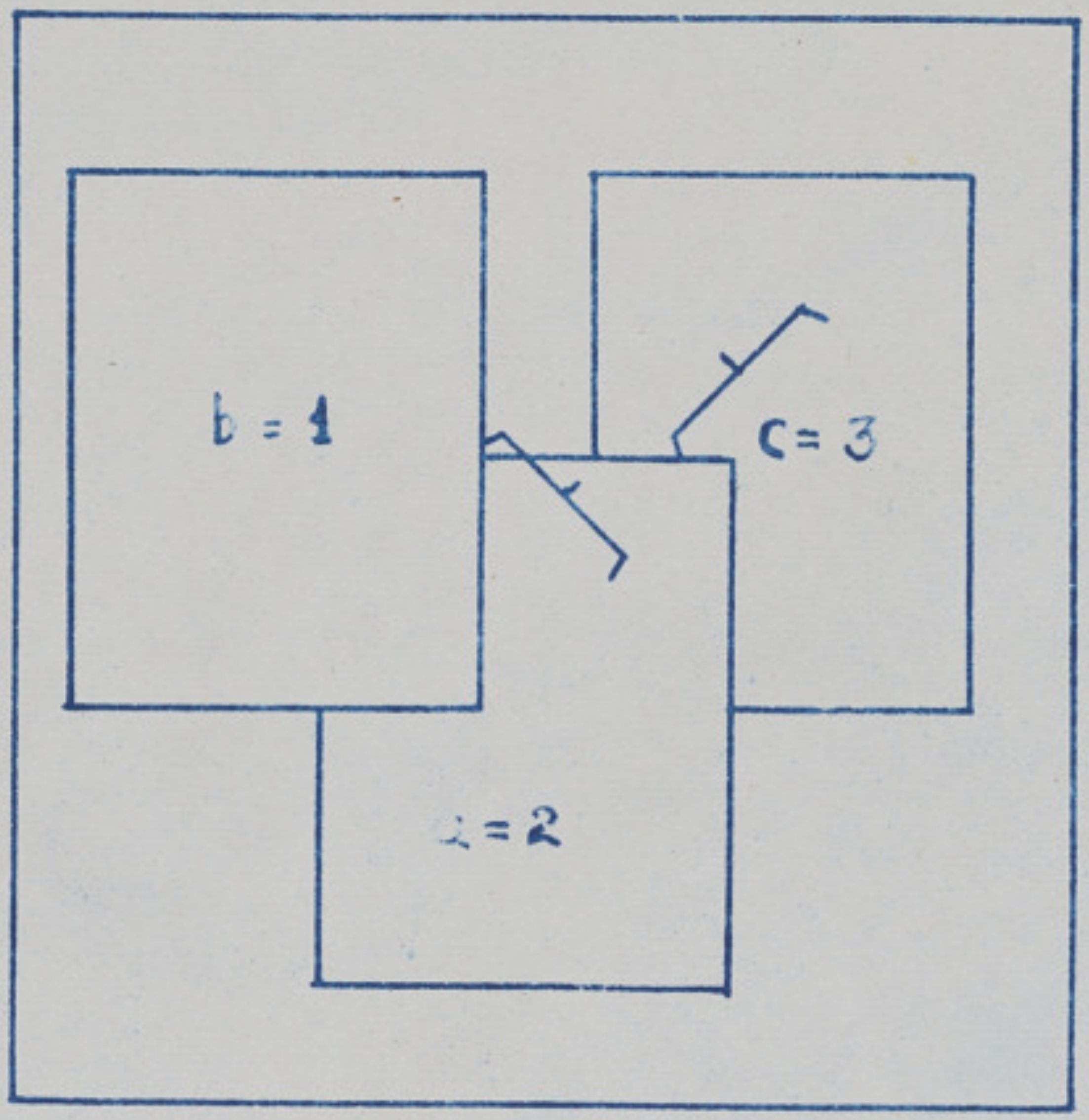
The foremost plane in Fig. VIII appears to the left and the hindmost plane appears to the right. The observer is placed to the right of the picture plane,

whereas, in Fig. VIII where the foremost plane appears on the right and the hindmost plane appears on the left of the picture plane, the observer is placed to the left of the picture plane.
So plane a and a' lose entirely the meaning of face view -- "enface" position -- in spite of the fact that in both cases they stand directly in the middle of the picture plane.

Kap. ...

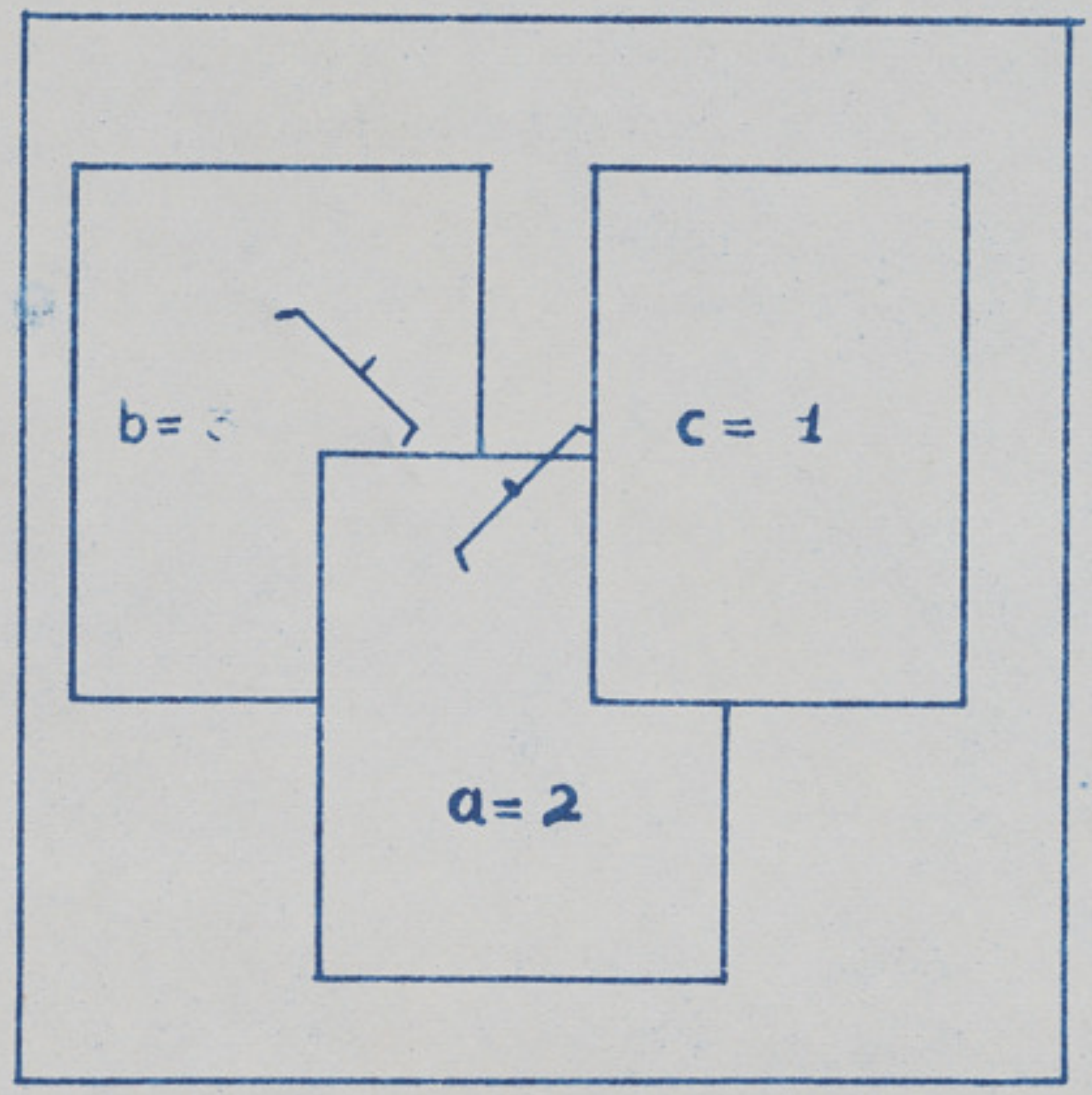
~~Bewegung durch Ueberschneidung.~~
Movement thru overlapping.

~~Fig III~~
Fig I



Observer~~s~~
~~Betrachtung~~ Right
~~Rechts~~

Fig. II
~~Fig. VIII~~



Observer Left
~~Betrachtung~~
~~Links~~.

Chapter ~~12~~ XV

Weight Effects

In Fig. IX and X the planes possess different weight effects.

Plane b has a very light effect

c a very heavy effect

a a medium effect of weight

The picture plane remains in complete poise in both cases through the simultaneously arising space effects -- negative volumes -- which present a counter-balance to the weight effect.

Variation in overlapping brings about an effect of advancing in Fig. IX and receding in Fig. X.

The planes shown are in similar positions in both figures.

Even to recognise this requires an appreciable expenditure of mental effort.

The figures shown thus far illustrate only planes in the static state.

Siehe durchschl. Original ~~Entwurf~~

Fig. [illegible]

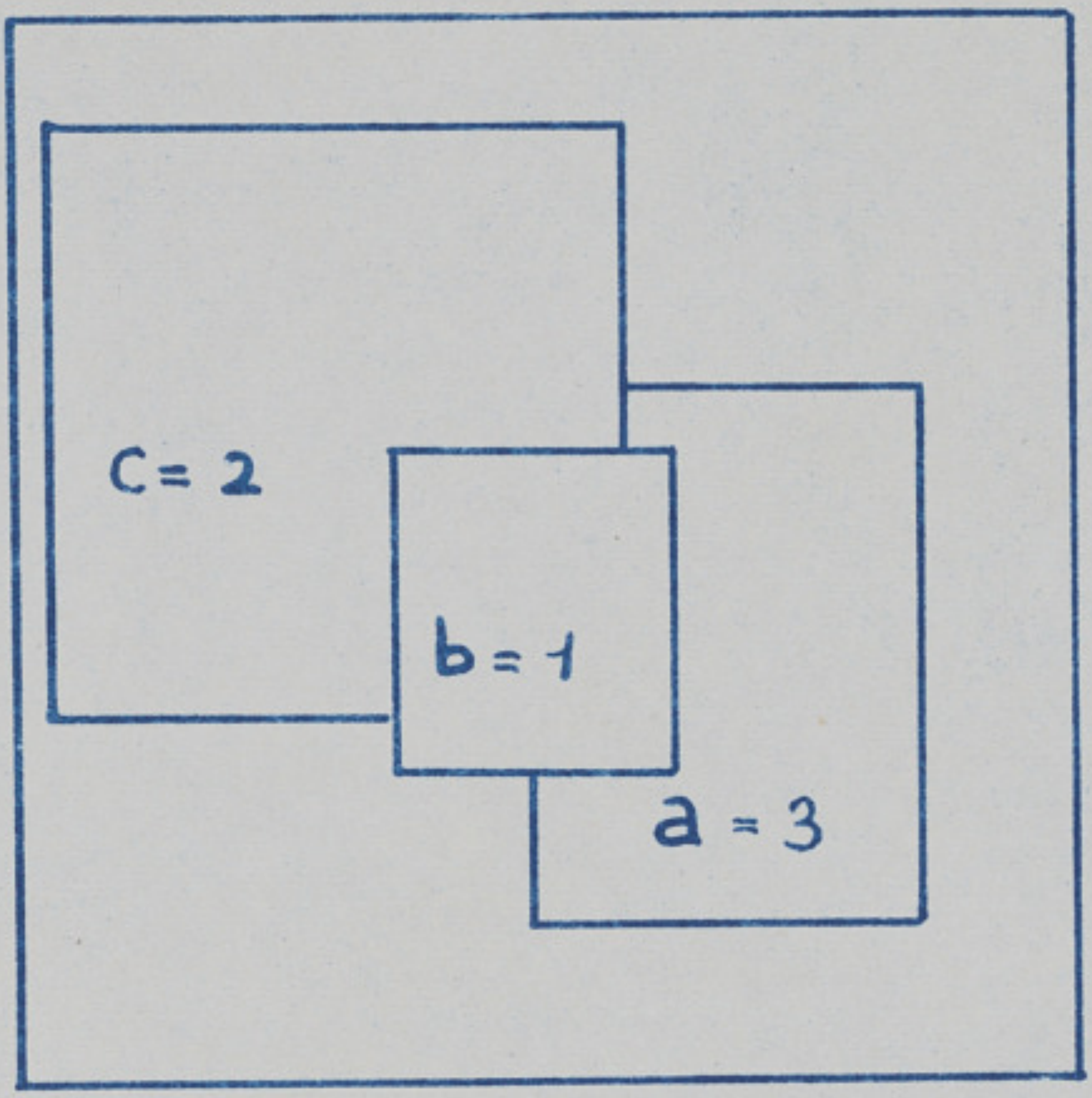


Fig LII

~~In den Raum laufend~~

Schwere Effekt.

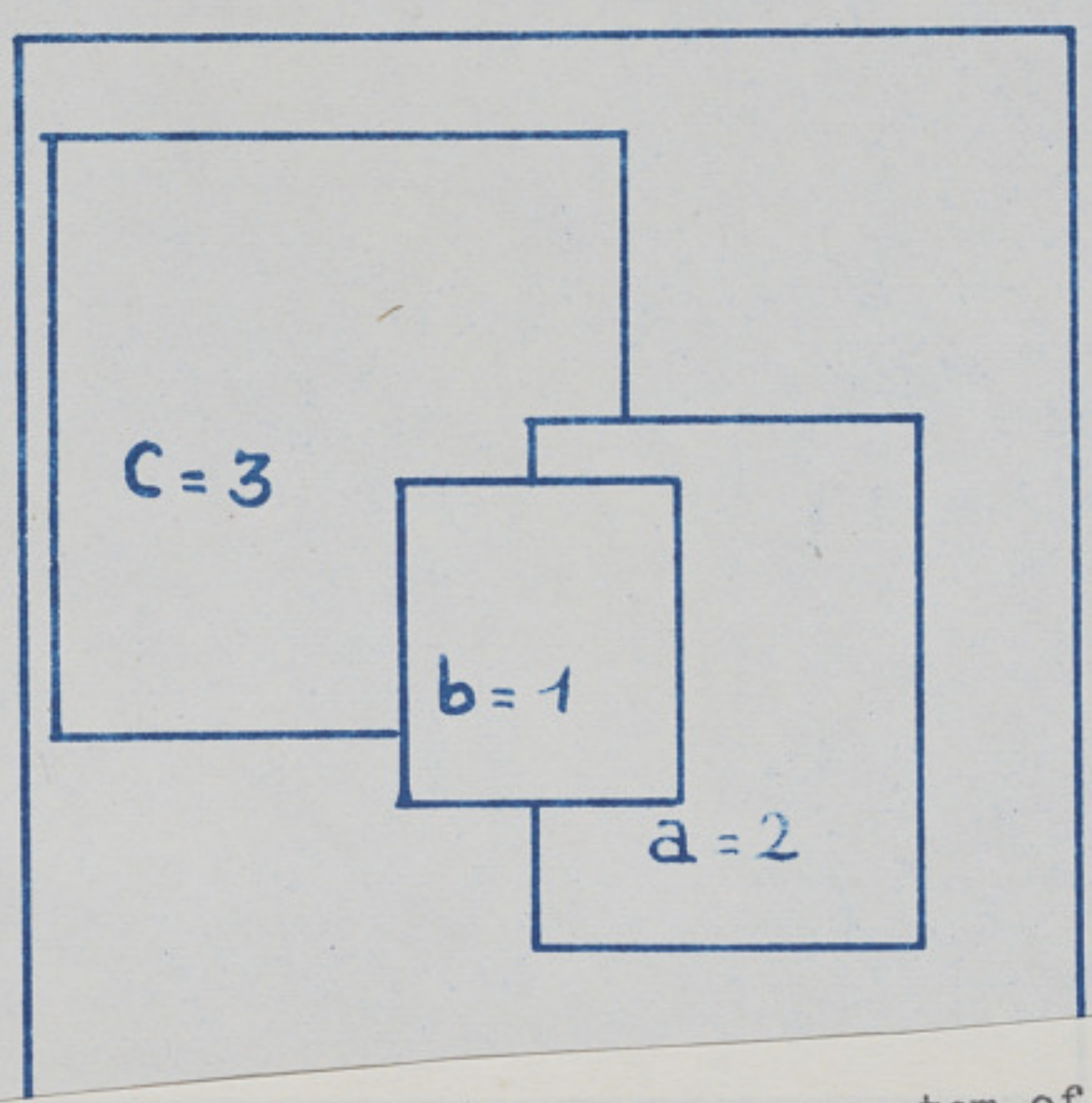


Fig: LIII

~~Aus der Raumtiefe sich nach vorn bewegend.~~

The planes may, within a given system of relations, be interpreted as moving back into depth, or coming forward.

Chapter XVI

Within a given system of relations the planes may have either static or dynamic meaning.

Fig. XI^2 the planes are, for example, transposed in a dynamic position
Plane B moves from a outward to the left opposite C
and C moves back toward A, floating between
planes a and b.

Thus is the secret of activating the picture plane opened to us in so far as we mentally conceive of the functional, both with reference to nature and the object from which we receive our artistic stimulus (ecstasy) as with reference to the medium of expression within the legitimate natural order of which we must gain mastery.

~~Fig. XI~~^{1}

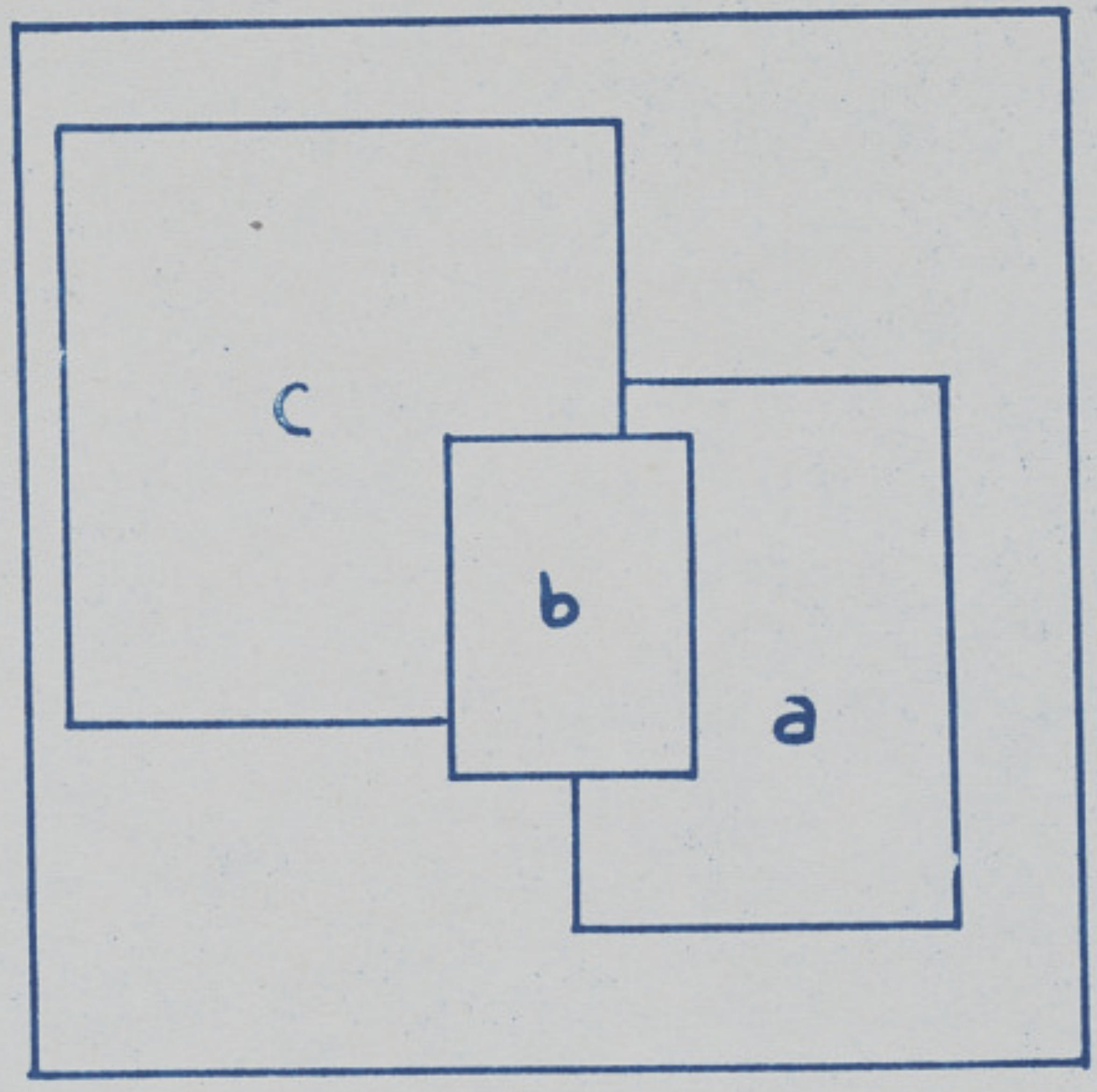


Fig. LIV

Stati~~k~~c

~~Fig. XI~~^{2}

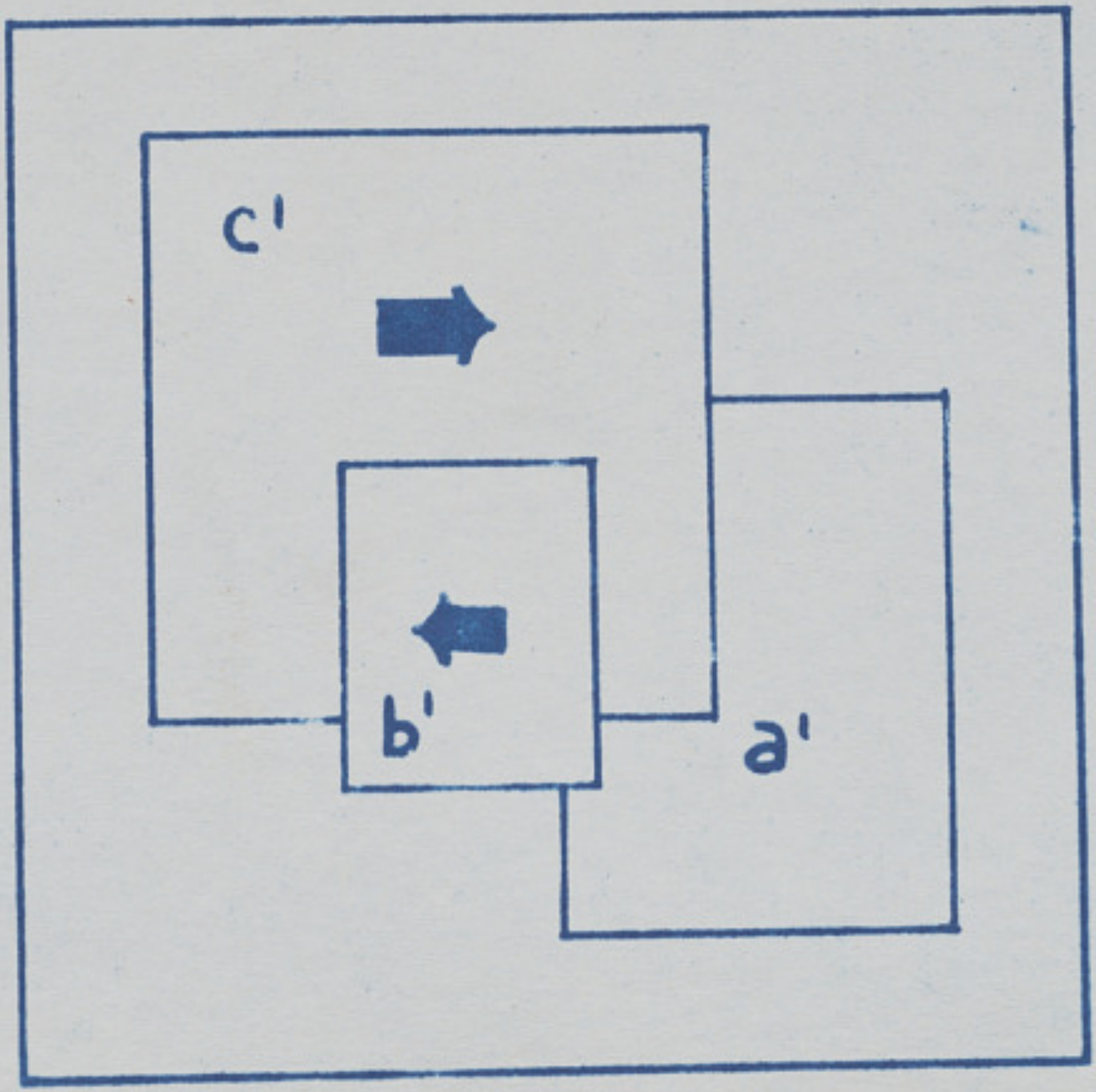


Fig LV

Dynami~~k~~c

Chapter XVII

When a plane has no movement in relation to another plane, then it is lifeless, that is to say, the whole system of planes is without tensions, through which energy relations must always be expressed.

The spherical effect of the plane.

Floating planes

The effects of the picture plane are inexhaustable as to possibilities of expressing things in the round (spherical), for we comprehend with it the tensile relations in which things are bound together by mysterious forces.

Chapter ~~18~~ XVIII

Change of Tens~~ile~~ions between Relations

The smallest variation in the two dimensional order can change about the tensi~~le~~on~~s~~ relation of the whole system of planes

To Chapter ~~15~~ XVIII

The change which means only the smallest part of a millimeter in the two dimensional order, may, depending upon how the effect is varied, mean a complete change about of the effect of the construction as effect as developed up to the point of the significant change.

to Chapter ~~15~~ XVIII

Fig. XII demonstrates the variation of the whole tensile relation through transposition of the middle plane.
Apparently, considered purely two dimensionally, it is very little changed, and nevertheless the variation with respect to the three dimensional effect is quite enormous.

The transposed plane steps forward plastically (which, upon the picture plane, comes to expression as lowering)
Through this the transposed plane nears the forward plane and narrows the earlier, wider tension. At the same time it moves further from the plane behind and thus widens the earlier narrow tensile relation.

to Chapter ~~15~~ ~~XIX~~ 8 om

The Variation of the tensile relations purports however, that the whole operation of energy play has been varied and with this the function and play of rhythm in which the pictorial form is realized.

See in this connection: Figure 95 in Chap. 32 page 115 to Chapter XVIII

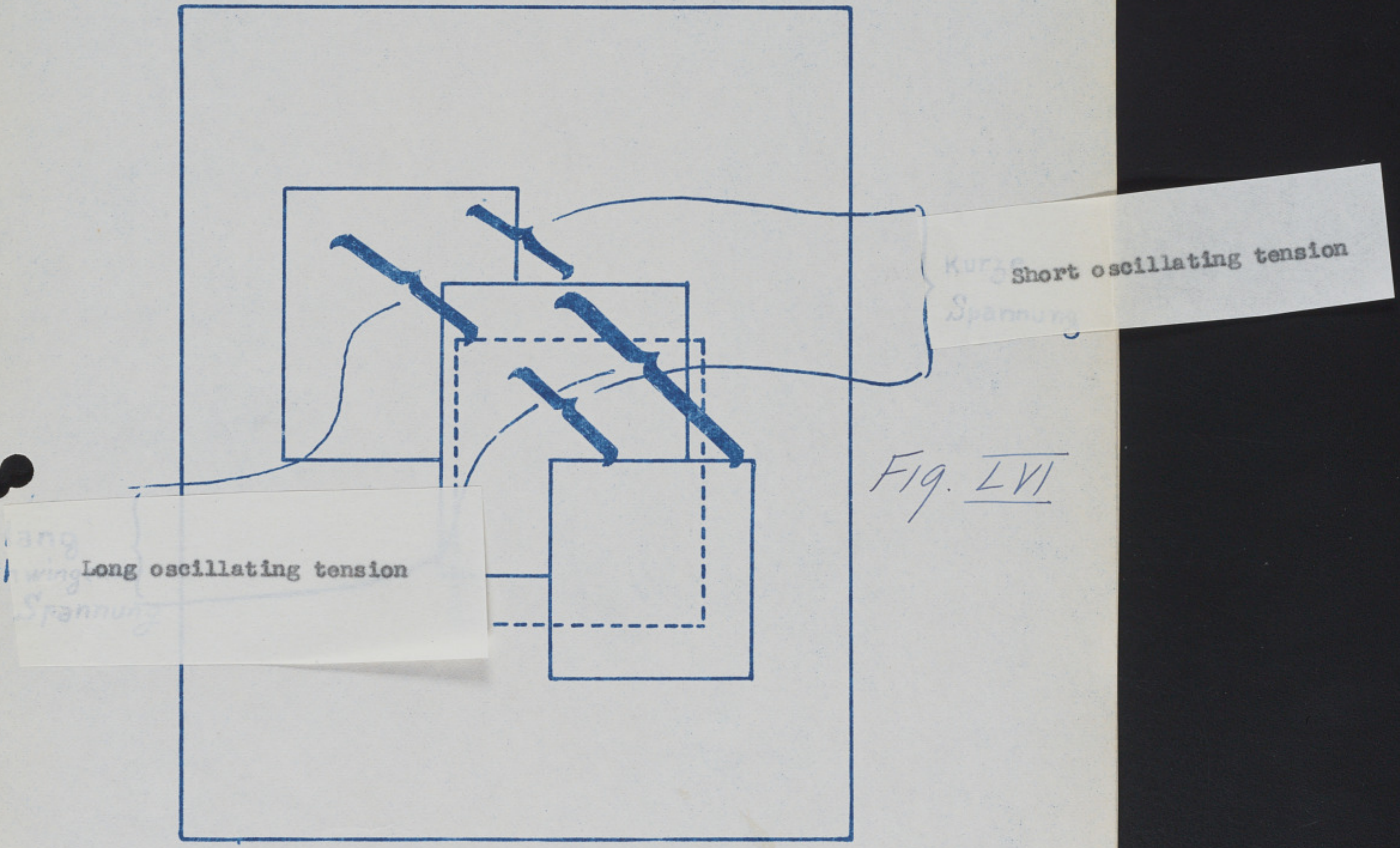

Short oscillating tension
Long oscillating tension

Fig. LVI

~~Fig XII~~

Chapter ~~18~~ XIX

The real space, how it

1) may be seen from the observer

and how it

2) comes to expression in the presentation

Movement of space relative to the

Eye Axis of the observer

Fig. LVII

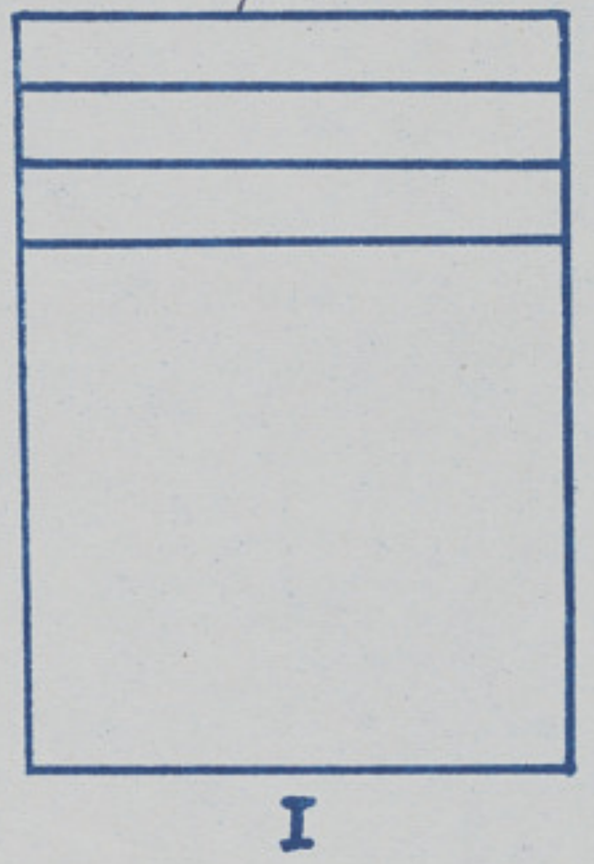


Fig LVIII

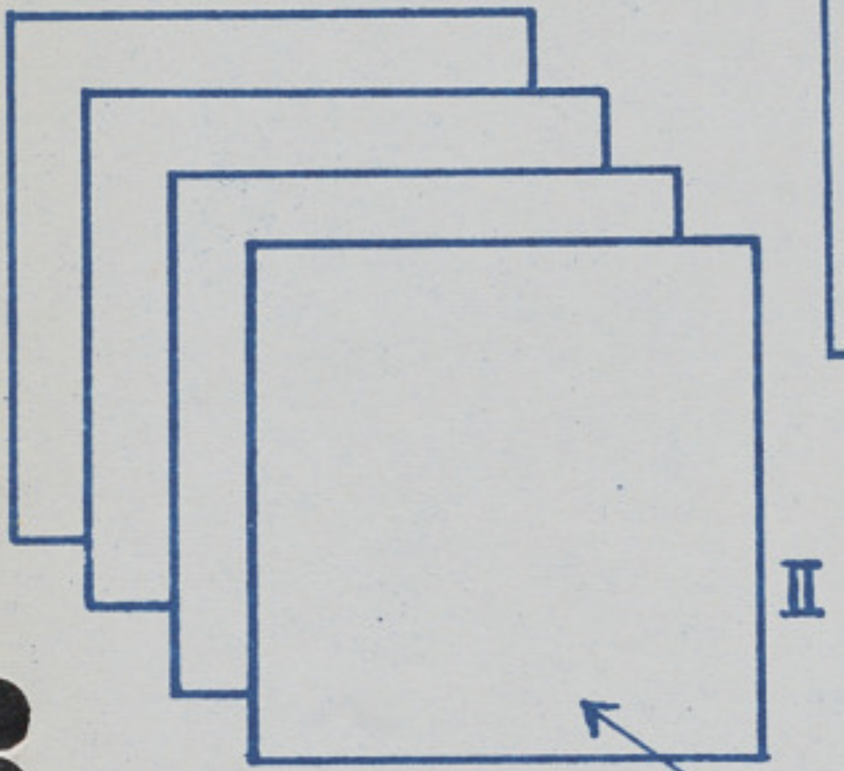


Fig. LIX

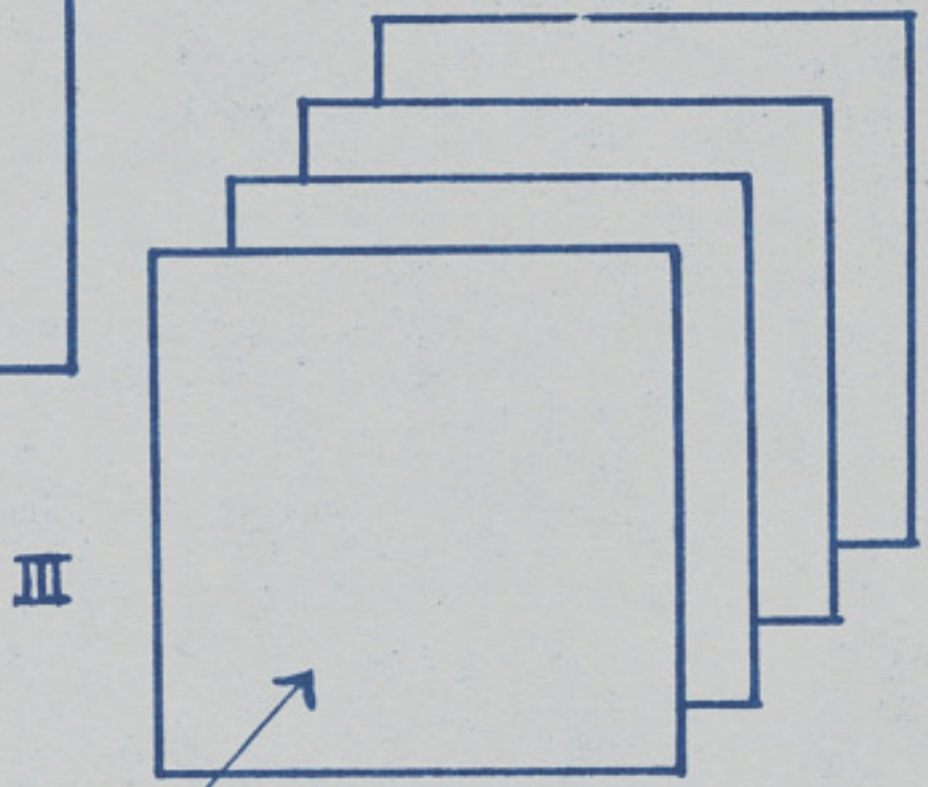


Fig. LXI

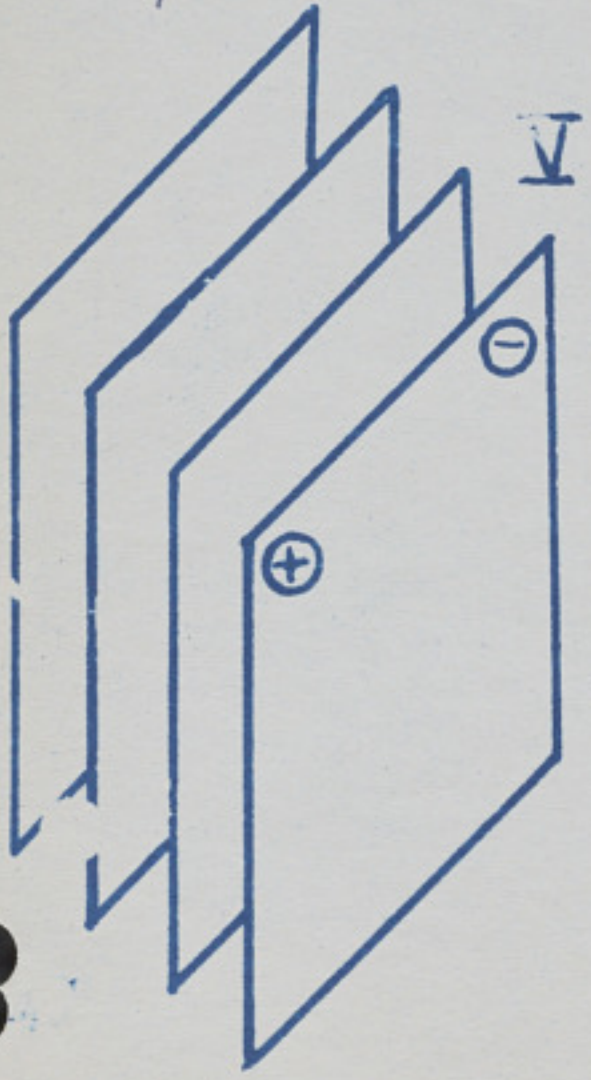
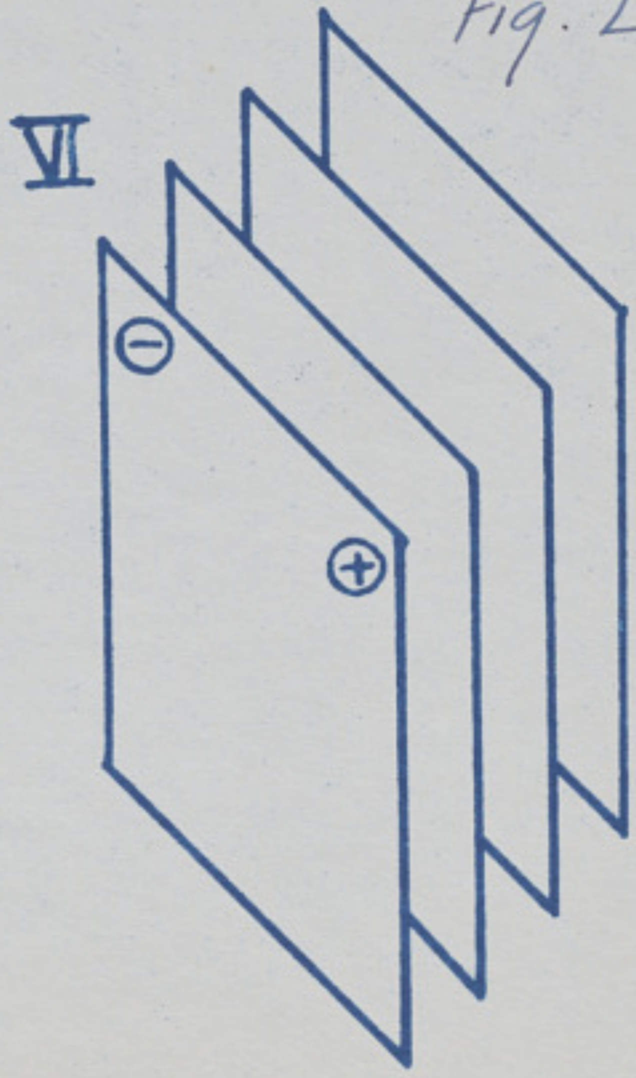


Fig. LXII



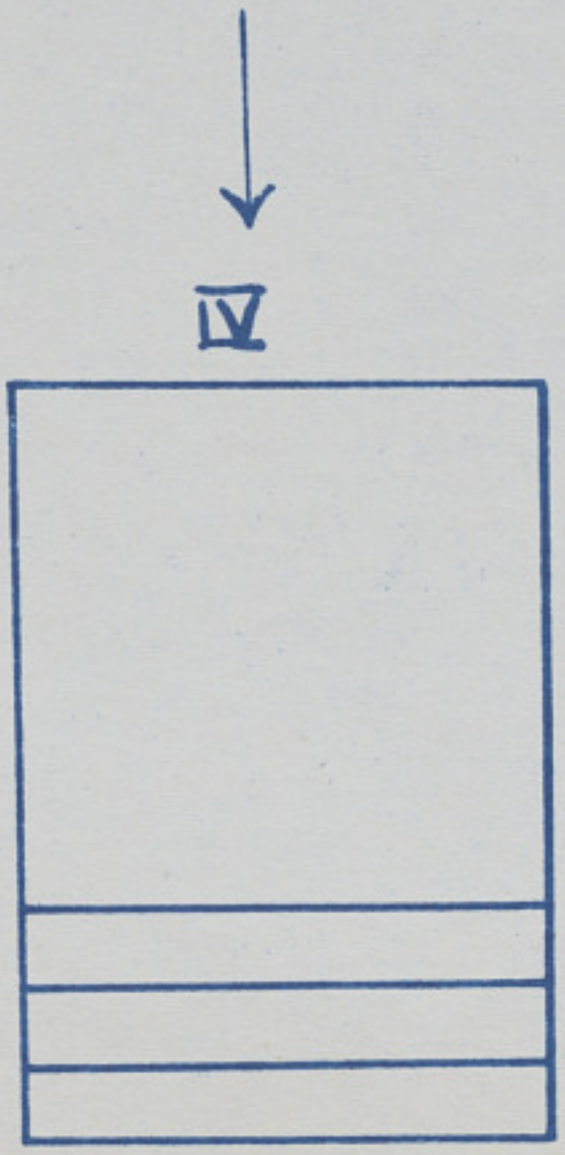


Fig. LX

The Realization of Space Movement upon the Picture Plane

Space

(Illustration)

Observer right

Observer left

Space constructed diagonally to the observer

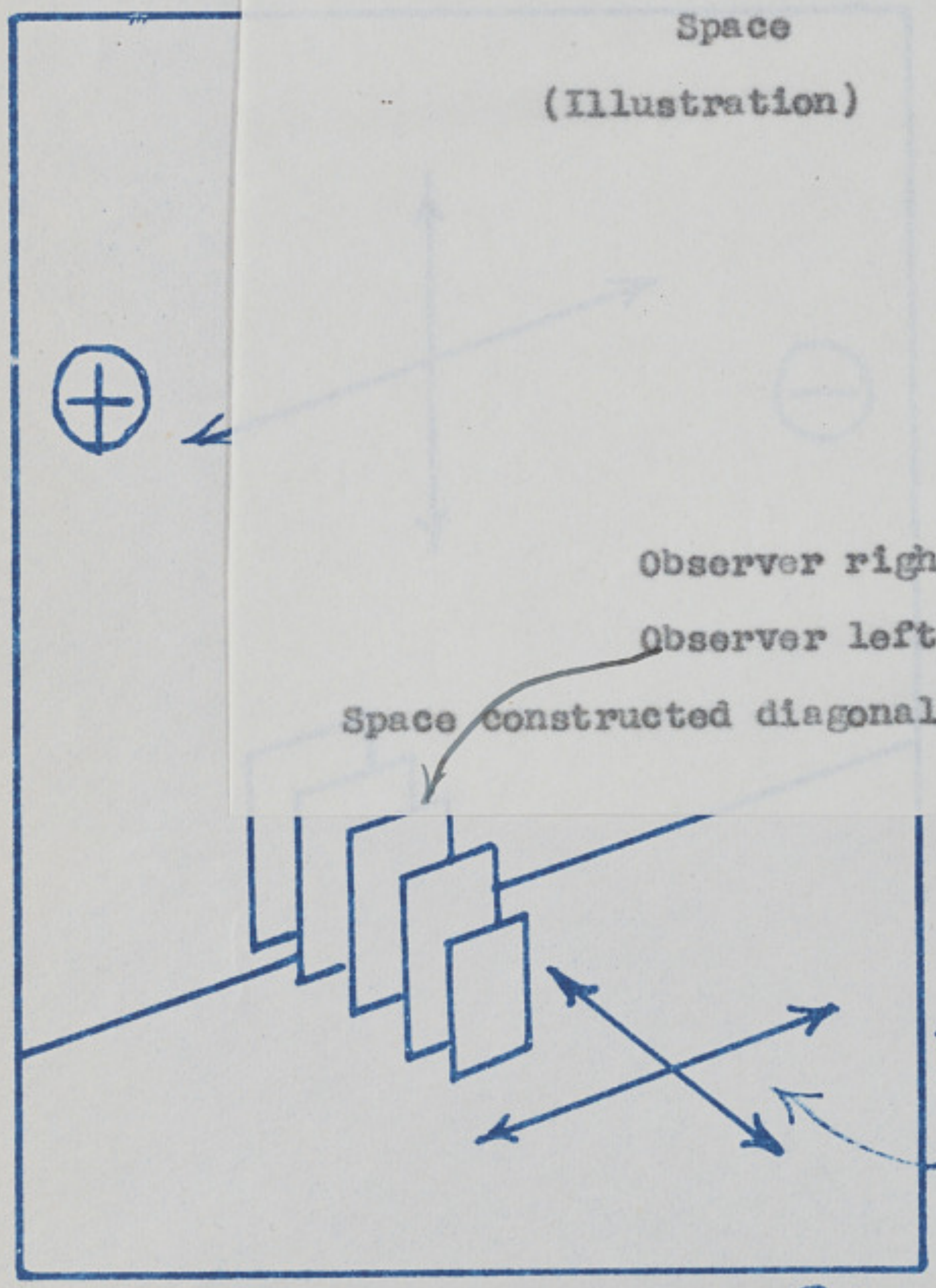

Beschauer
rechts
links

Fig. LXII

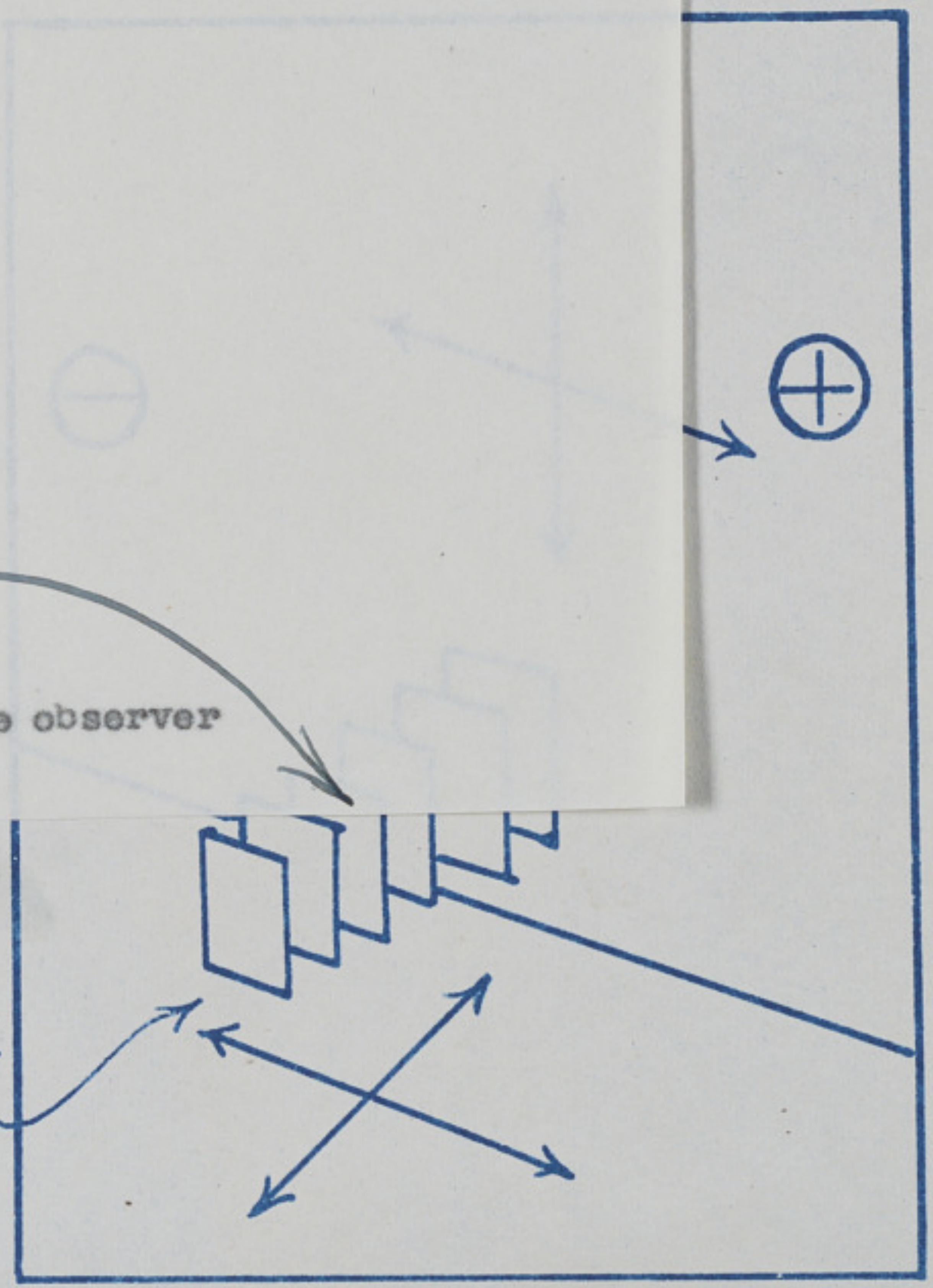


Fig. LXIII

Der gestaltete Raum.

Chapter ~~17~~ XX

Appearance -- Negative Volume

Negative volumes almost always appear as presenting only one plane and are always only transparent images.

Chapter ~~18~~ XXI

The object in the pictorial presentation

to Chapter ~~18~~ XXI

The Object in the Pictorial Presentation

We must think of each object as a whole as projected into one plane, only in this way can we conceive how the things as planes, stand relative to one another and what kind of function they thus possess in relation to experience.

Each object is in the last analysis, through its silhouette in appearance, again a plane -- and therefore the object must be thought of as projected in this one particular plane. Only in this way is the spacial position of such planes and therewith the spacial position of the objects in the sense of appearance to be established.

CHAPTER XXII

The imaginary plumb line

1) in the measure of plasticity in the image
2) in the measure of spacial depth in the pictorial presentation
3) in the measure of the two dimensional closed and balanced quality of the pictorial presentation.

HAMMERMILL
BOND
MADE IN U.S.A.

Chapter ~~2~~ XXIII

Picture and Architectonic Space

Picture and Wall

The Architect must of necessity refuse every picture which evidences no two dimensional closure in the presentation, because, indeed, the presentation possesses illusionary holes, or because picture parts apparently fall out of the frame of the presentation.

Such a picture destroys the architectonic wall and thus also the architects ordered space.

Chapter ~~3~~ XXIV

The imaginary, ~~mental~~ plumb line.

With the help of the imaginary plumb line the illusionary effects in a presentation permit of demonstration.

The imaginary plumb line serves
in the measure of plasticity
in the measure of space depth
and in the measure of the two dimensionally closed and balanced quality of the picture plane.

If the plumb line is placed against any point on the edge of the picture -- against any point on the first lines of the composition, given by the format, then the plumb line must be able to fall down through to the opposite point upon the picture frame, without being interrupted by a plastic part of the picture getting in its way.

When this is the case, when the falling through to the plumb line to the opposite point upon the pictureframe is apparently hindered by a part of the picture, then this part of the picture falls out through the two dimensionally closed quality of the pictorial presentation and thus it negates the two dimensional, closed poise of the picture format.
The poise of the picture plane is then destroyed and the deceiving effect of holes in the picture plane has come about.

to Chapter ~~3~~ XXIV

The imaginary plumb line

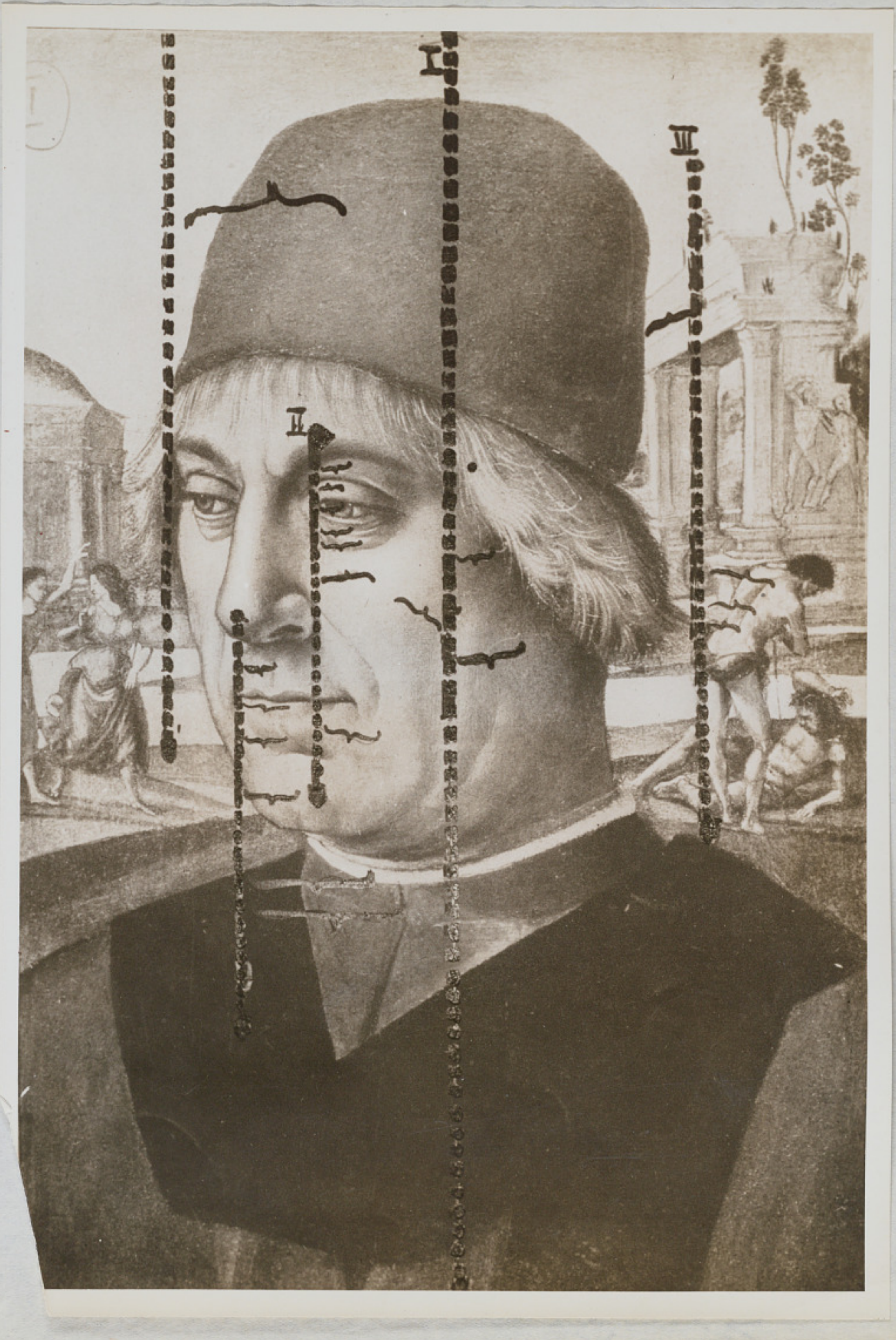
The first picture shows you a work of Luca Signorelli

1) the plumb line placed at the point 1 falls through to the opposite side of the frame.

Point 1 may be placed at any other point of the frame of the picture with the same effect.

2) In point II the plumb line cannot fall through to the opposite side of the picture frame edge, as point II is already far back in the picture and is fastened upon an object which itself stands far back in the pictorial depth.
The brackets to the line of plumb illustrate very clearly the plastic depth of, in this case, the eye socket.

~~199~~
~~184~~
200



to Chapter ~~3~~ XXIV

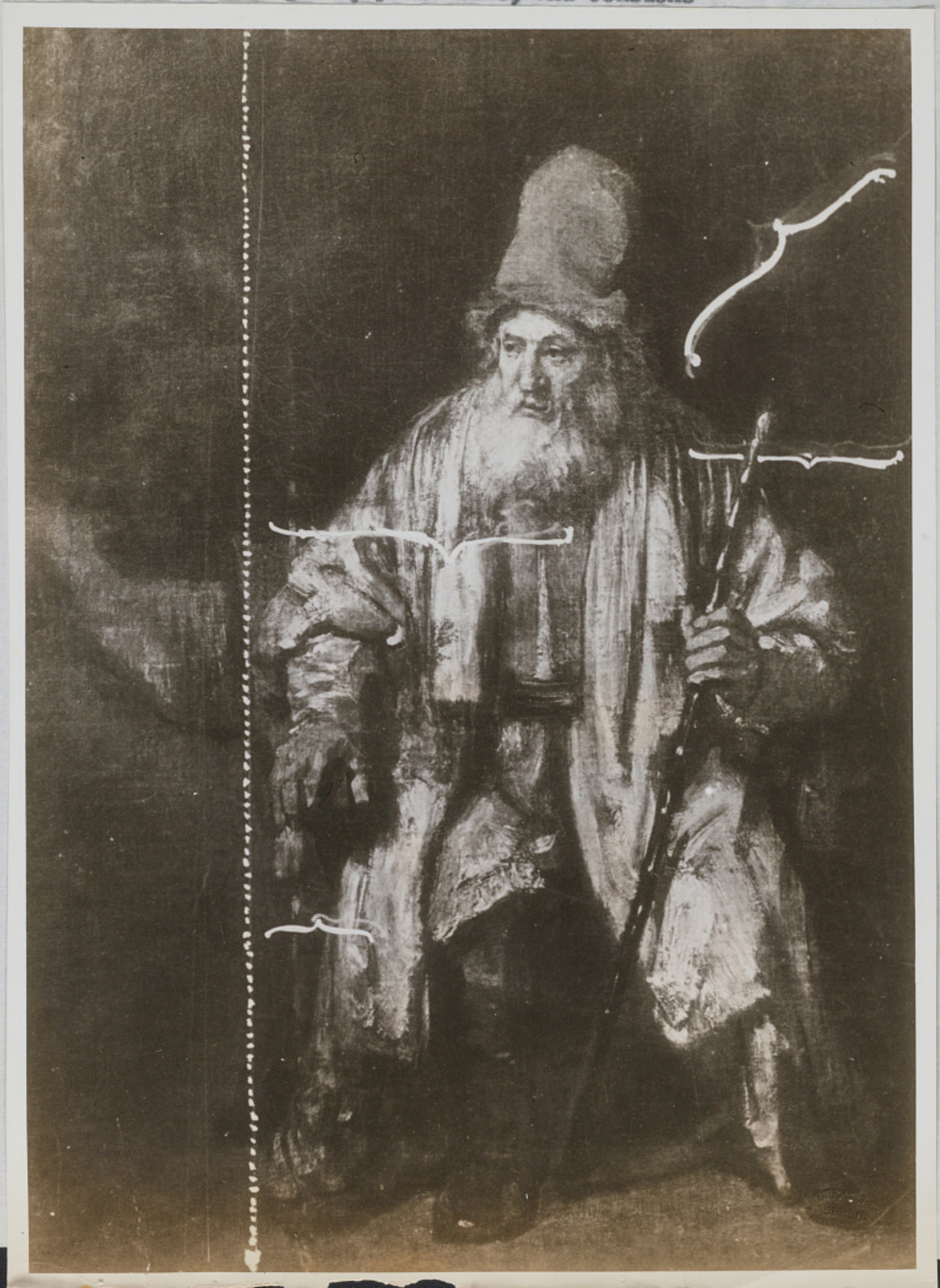
The Imaginary Plumb line

The second picture is a very graphic work of Rembrandt's

The plumb line shows the two dimensionally poised and closed quality of the formal creation in paint.

The brackets illustrate the mighty tensions with which the picture is filled.

Imaginary plumb lines, and tensions



Chapter ~~12~~ XXV

The Volumnar conception of the presentation

In the shown pictures the volumnar conception of the pictorial presentation is demonstrated not by a circling of planes of details about the mass center, but rather in the reverse, through the spacial oppositions of the block forms, which include in themselves the mass center and the form details which circle around the mass center.

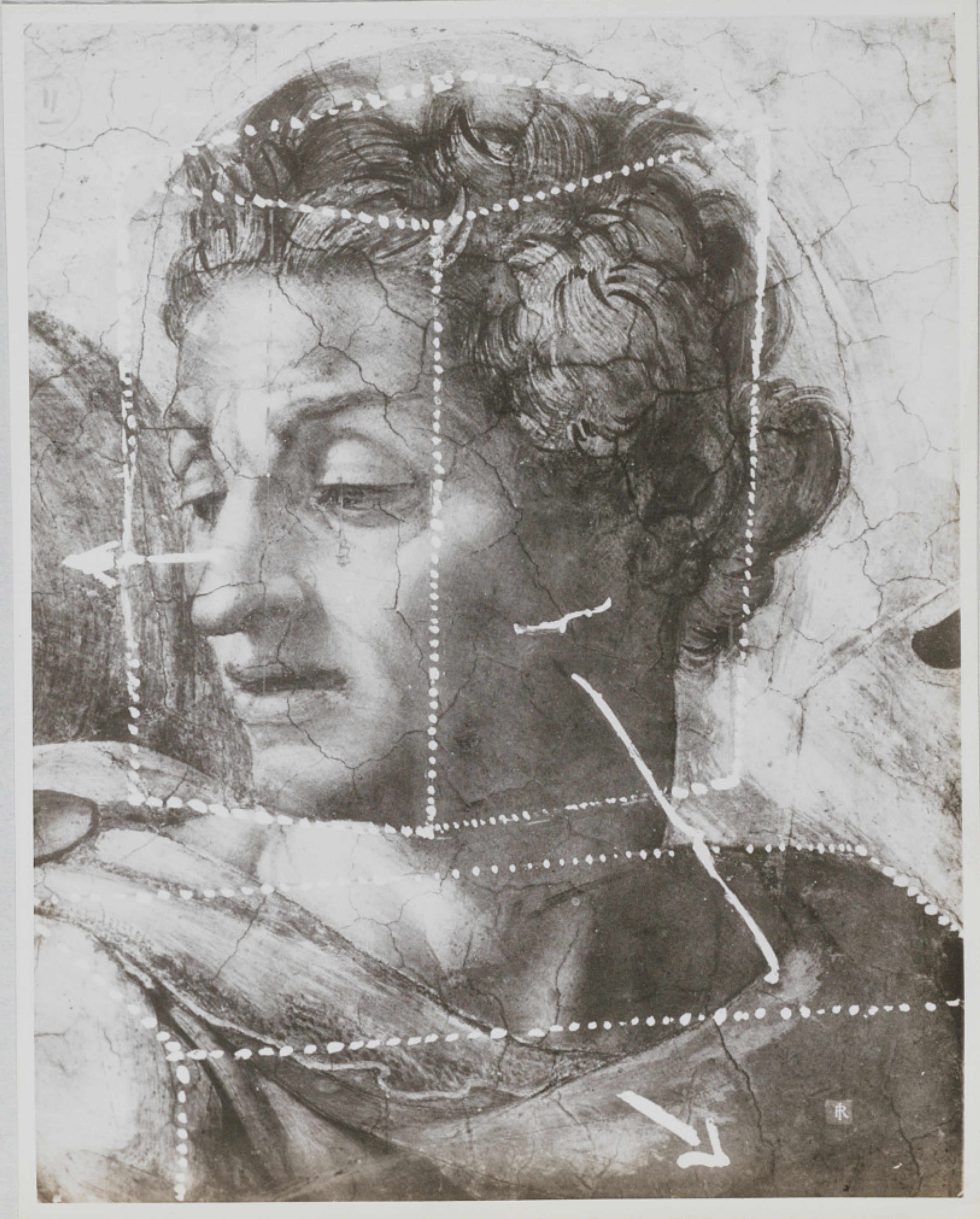
to Chapt. XXV

The volumnar conception of the pictorial presentation

The third picture is a section cut out of a
picture of Michelangelo's

The arrows drawn in the illustration illustrate how the volumes produce different effects in the space;--
the opposition of masses.
The brackets drawn illustrate the negative space expressed by means of these oppositions of masses, which lies in front of the figure between the breast and neck.

Illustration of Michelangelo



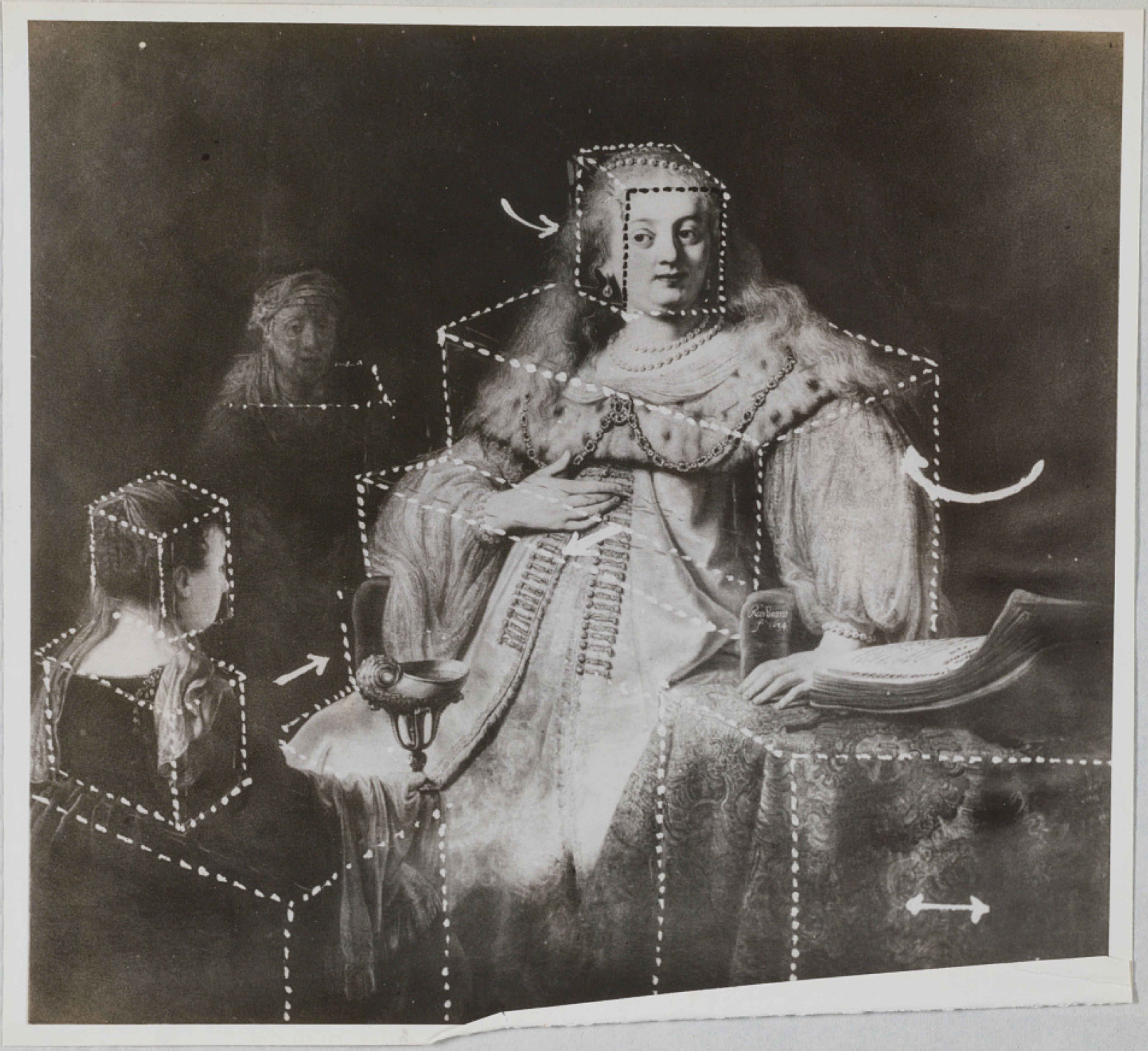
to Chapter ~~4~~ XXV

The volumnar conception of the presentation

The fourth picture is a work of Rembrandt:
It exhibits the similar mighty volumnar effect of the conception as illustrated by the pictorial presentation.

The volumes operate powerfully against each other and produce an energy filled space -- exactly as though the space were under pressure in opposition to the life-filled, swelling form of the objects presented, which the density of space seeks to burst in.

Illustration from Rembrandt



to Chapter ~~4~~ XXV

The volumnar conception of the presentation

The fifth picture is a section from a work of El Greco:

The volumnar conception comes to expression clearly through the movement of masses.

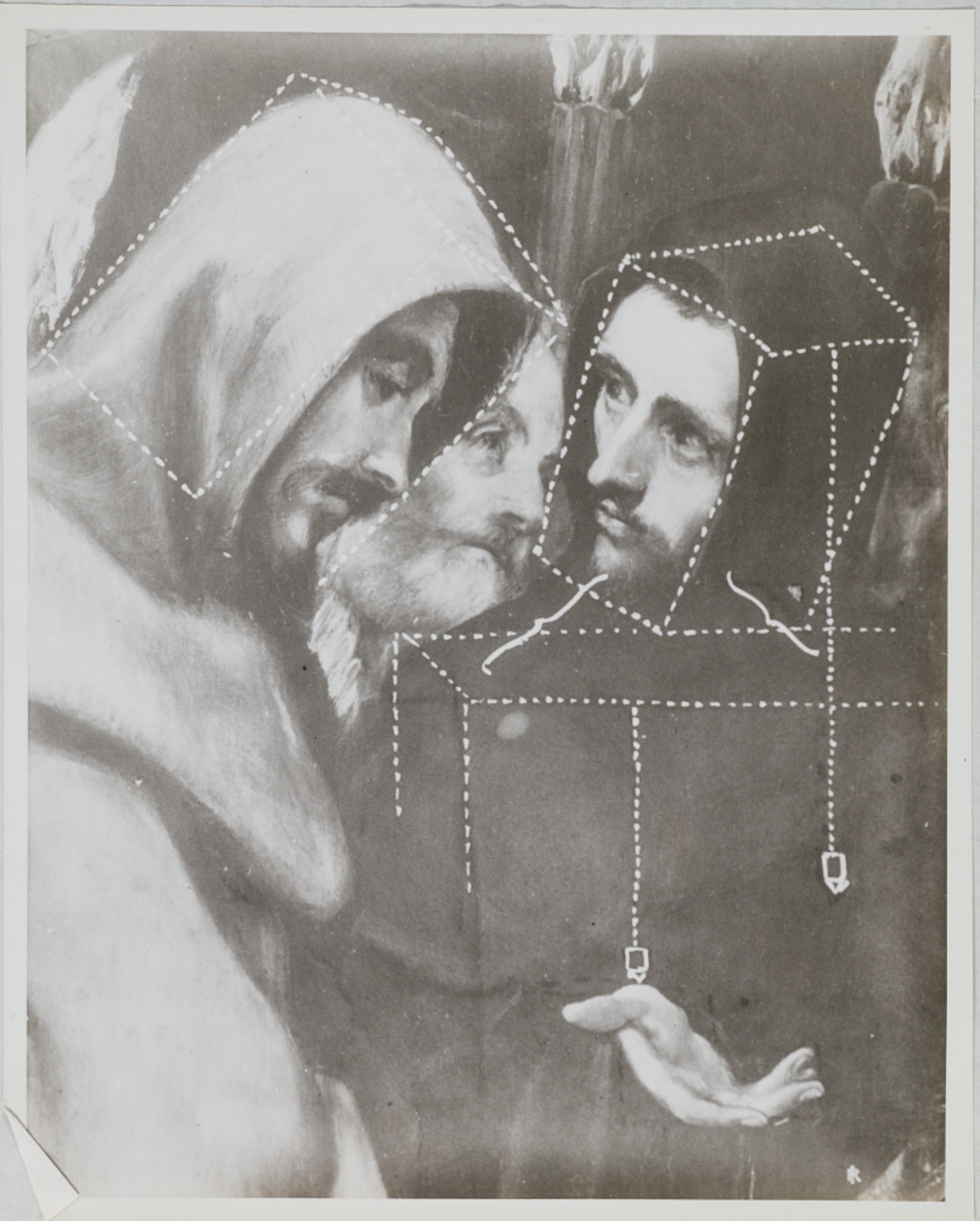
We differentiate the:

Space before the figure

the space in the figure

the space behind the figure.

Illustration from El Greco



Chapter ~~8~~ XXVI

The supersensory tensions which come to expression by means of the mental relations in the presentation as expressing a function, which is basic to them.

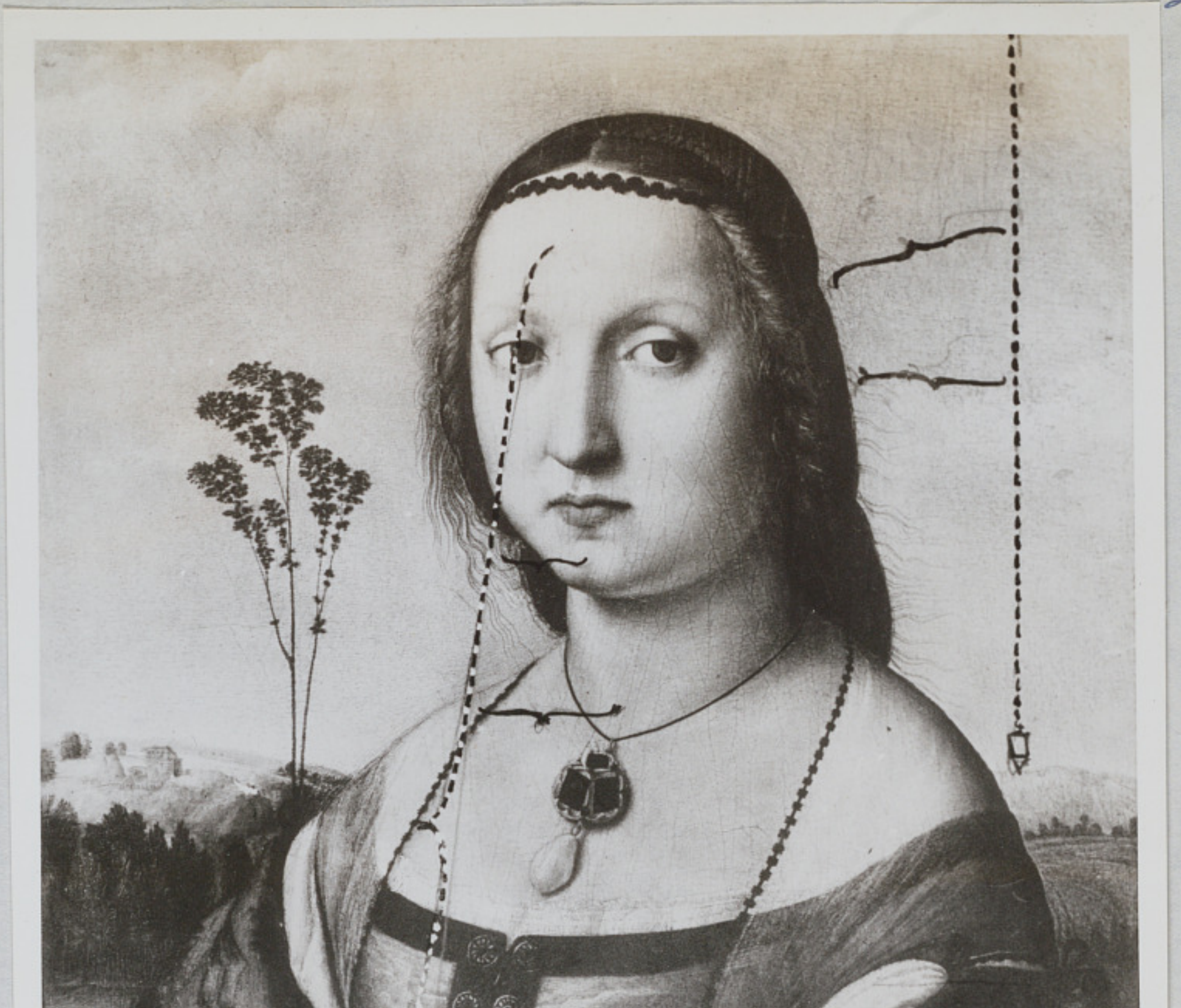
The sixth picture is a work of Raphael's.

One great bracket demonstrates the tension to which a multiplicity of single details are rhythmically subordinated and bound up together in the double meaning of space.

(the picture is fulfilled through billions of such tensions)

Sixth Chapter:
The World as Unity in Reality and Appearance
"trinity of space"

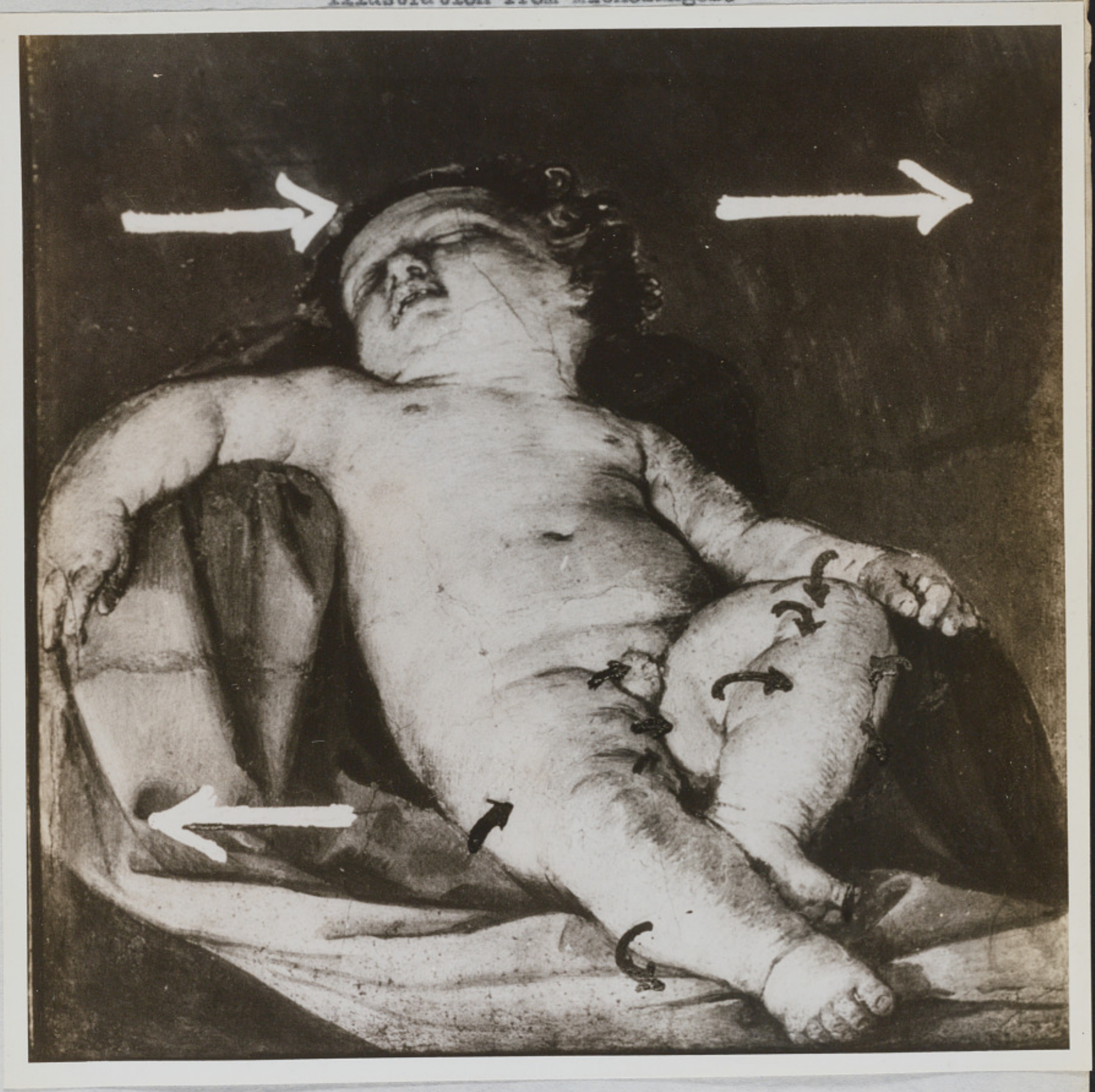
~~105~~
~~210~~
211



Movement
thru the contrast of formal
direction oppositions

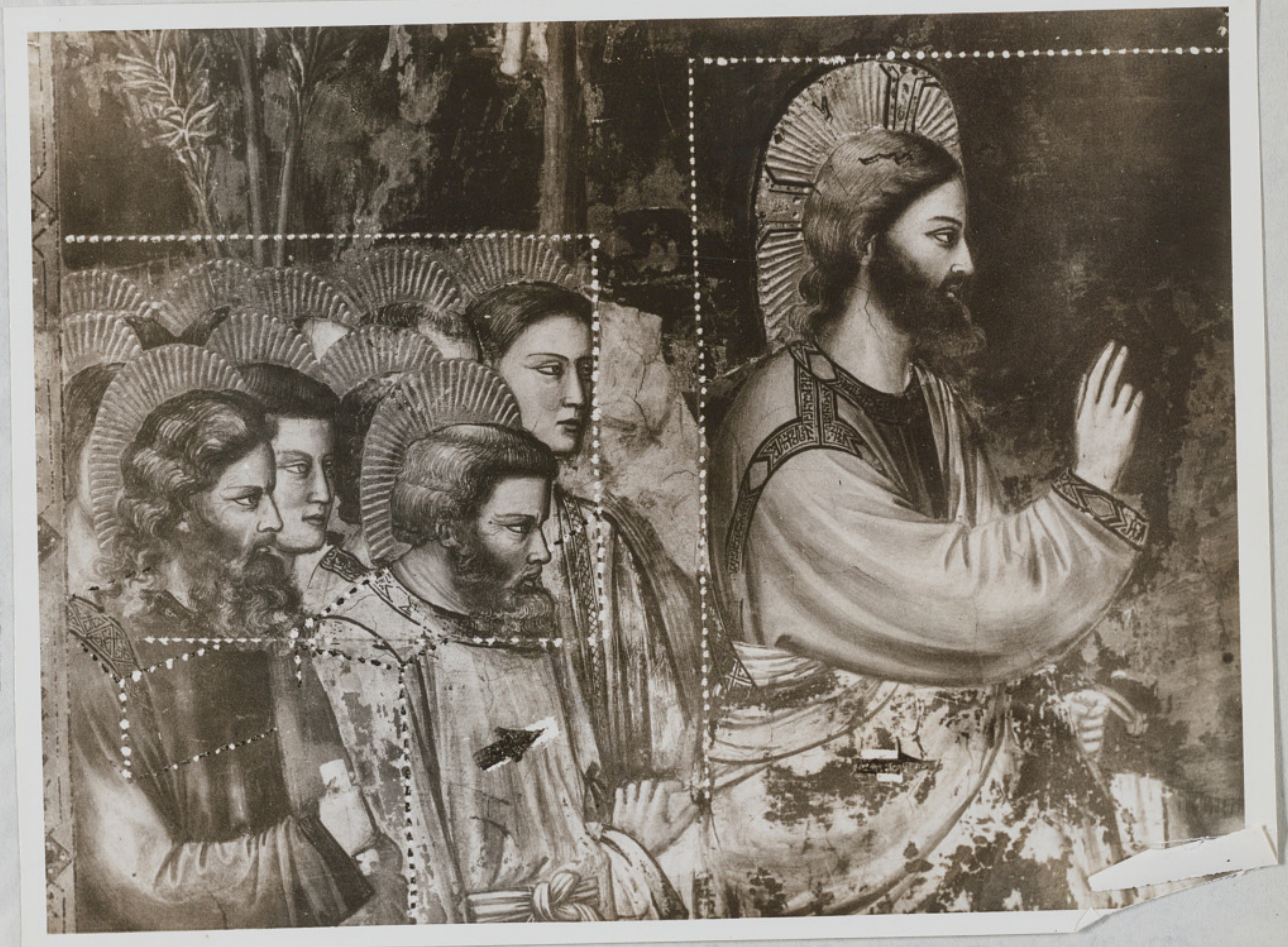
~~107~~
~~212~~
213

Illustration from Michelangelo



The Object interpreted by means of
plastically composed planes.

Illustration from Giotto



Space Balance

An art which expresses only the positive volume (the Object) and which does not at the same time express the negative volume (the emptiness) is a realistic art.

An art which expresses too realistic an effect over-emphasises the Object to the cost of the negative space.

When the negative space is not realized at the same time as the object, then space balance is destroyed, and with it space unity is lost.

When space is realized upon the basis of a living system of relations, then the work of art always expresses a transcendental effect -- a mystical effect (examples: Russian Icon painting, Fra Angelico, Giotto, Picasso, Braque).

End of the First Part: "FORM"

General Summary: The Work of Art

The formal elements of painting are: the line, the plane, volume and the resulting formal complexes. These are the elements of construction. The aim of art is to vitalize form.

The medium of expression is the picture plane, the means for its vitalization are color and light integrated into planes. Form develops its power through the creation of space unity. Color develops its power through the creation of light unity. The creation of space and light unity is in a certain sense synonymous. Light and space unity are identical with the essence of the picture plane. The essence of the picture plane is its two-dimensionality. It is possible, through the development of space and light unity to create three-dimensionality on this plane without destroying its essential two-dimensionality. The two-dimensionality of the picture plane is synonymous with the created space and light unity. We perceive this in the movement and tension relation of the form and in the movement and tension relation of the color which is expressed in intervals, complimentary relations, contrasts and color complexes. From this the life of the composition becomes a spiritual unity. Creation needs human and artistic discipline. An inner sensation can find external expression only through a spiritual realization. When the impulses which emotionalize us are integrated with the medium of expression, every motivation of the soul can be translated into a mental motivation. This makes it necessary that the medium of expression be understood and mastered. A pictorial decorative arrangement is dictated only by taste. Pictorial homogeniety of the composition - plastic unity - is developed by lawfully governed inner necessities. From this derives the rhythm, the personal expression in the work.

Analogies

Analogies

The rhythmic emission of all events (life).

The legitimate interconnection in real Nature;

The mental unity of ecstasy stimulated by Nature--

The rhythmic summary in subjective experience,

The legitimate interconnection in the presentation of the work of art through:

The legimate mastery of the medium of expression.

The mental unity of the work of art as a legitimate Effect between the experience stimulated by Nature and experience in the nature of the medium of expression.

The objective summary of the presentation in the rhythm of the Artistic ecstasy.

(Field of Vision
(Format

(The visual expressive middle point in real space
(The expressive middle point in the composition.

The two dimensionally closed quality of the appearance.
" " " " " " " Picture Plane.
" " " " " " " composition
" " " " " " " light.
" " " " " " " color.

The comprehension of movement and rhythm

The three dimensional Effect of body
" " " " " space
" " " " " configured form
" " " " " composition
" " " " " function, movement and rhythm.

Analogies (continued)

Energy relations in Nature

energy relations on the picture plane

The balance of nature

The balance of the picture plane

balance in the presentation by means of the "working" planes

The dynamic animation of Nature

the dynamic animation of the picture plane through
the presentation of the function

The relation to the space conception (detail)

The relation to the picture format (the whole Picture)

The rhythm of life,

The rhythm of the presentation; the formal creation.

Closing considerations:

The work of art bases upon a system of relations and movements -- the before-mentioned extraordinarily complicated emission of feeling and sensations raised to the level of consciousness -- which arises in part from a greater or lesser development of the feeling for Nature and in part from the greater or lesser development of pictorial feeling.

The relation and movement system withdraws further from the possibility of scientific proof, however, the more it is intuitively mastered, and the more completely it is merged with the rhythm of ~~his~~ the artist's ecstasy.

1915 - 1931

Munich, Capri, Paris, St. Tropez:

Completed in the Faculty Club of the
University of California in September 1931

Hans Hofmann

Part II. (Fragment)

Color

Light

Appearance

Everything which has color, form and texture
possesses also light, to our senses.
Color, form and texture
affect us primarily by means of light

Through light, color, form and texture
become melted together to a unity of
appearance.

The strength and intensity of light
are the direct expression of the
reciprocal relations and thus of the
interdependence of form
color and texture in the frame of
the appearance.

Fig. V und VI zeigen die gleiche Raumordnung. Das Bezugssystem kann statisch und dynamisch interpretiert werden. Dies besagt, daß alle Bewegungsvorgänge auf der Bildebene in ihrem Bezuge unter sich und im Bezuge zur Bildebene letztlich wieder auf die Statik zurückführen.

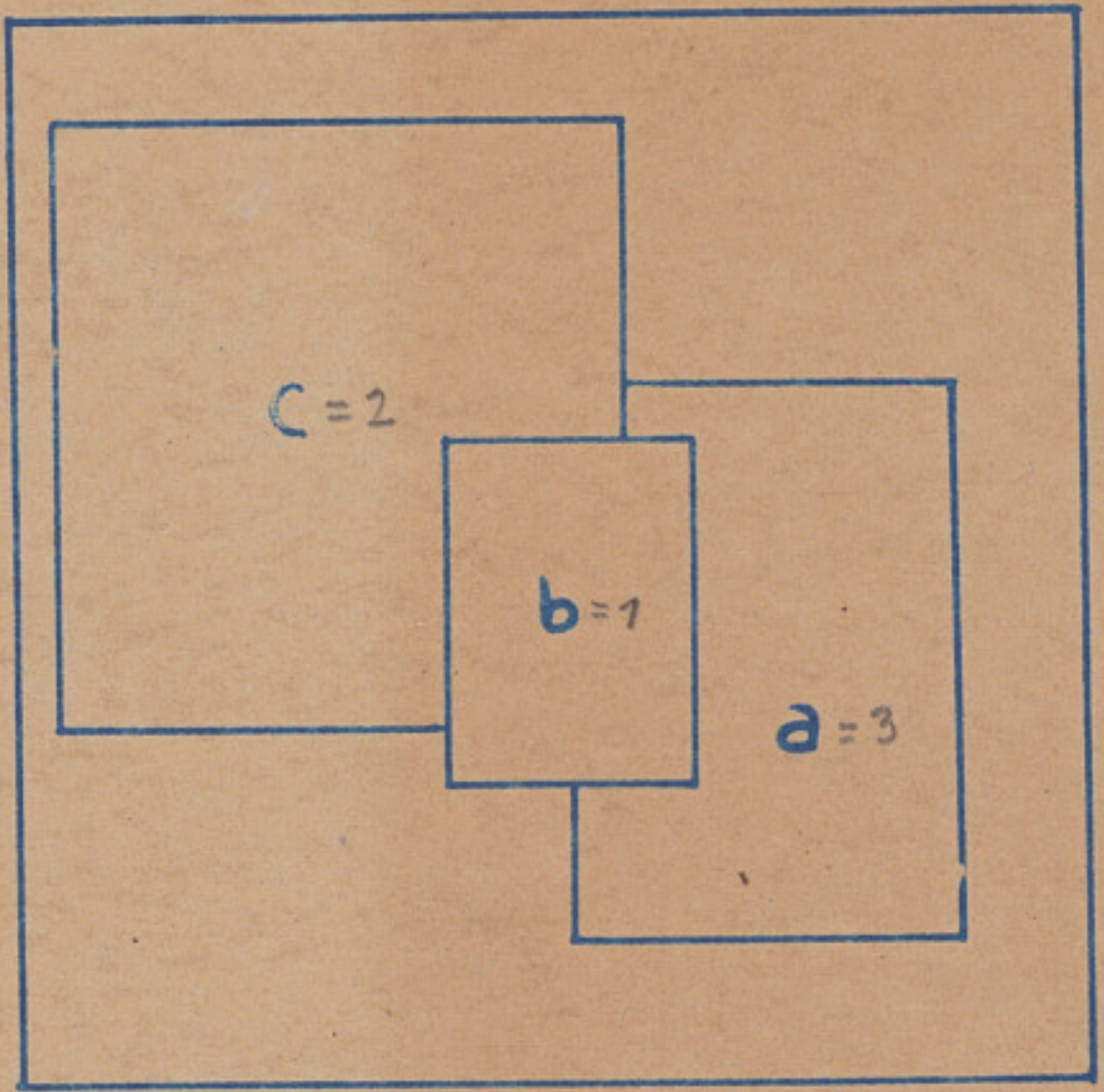


Fig. ~~XI~~' V

Statik

Das System ist ohne äußeren Bezugspunkt statisch

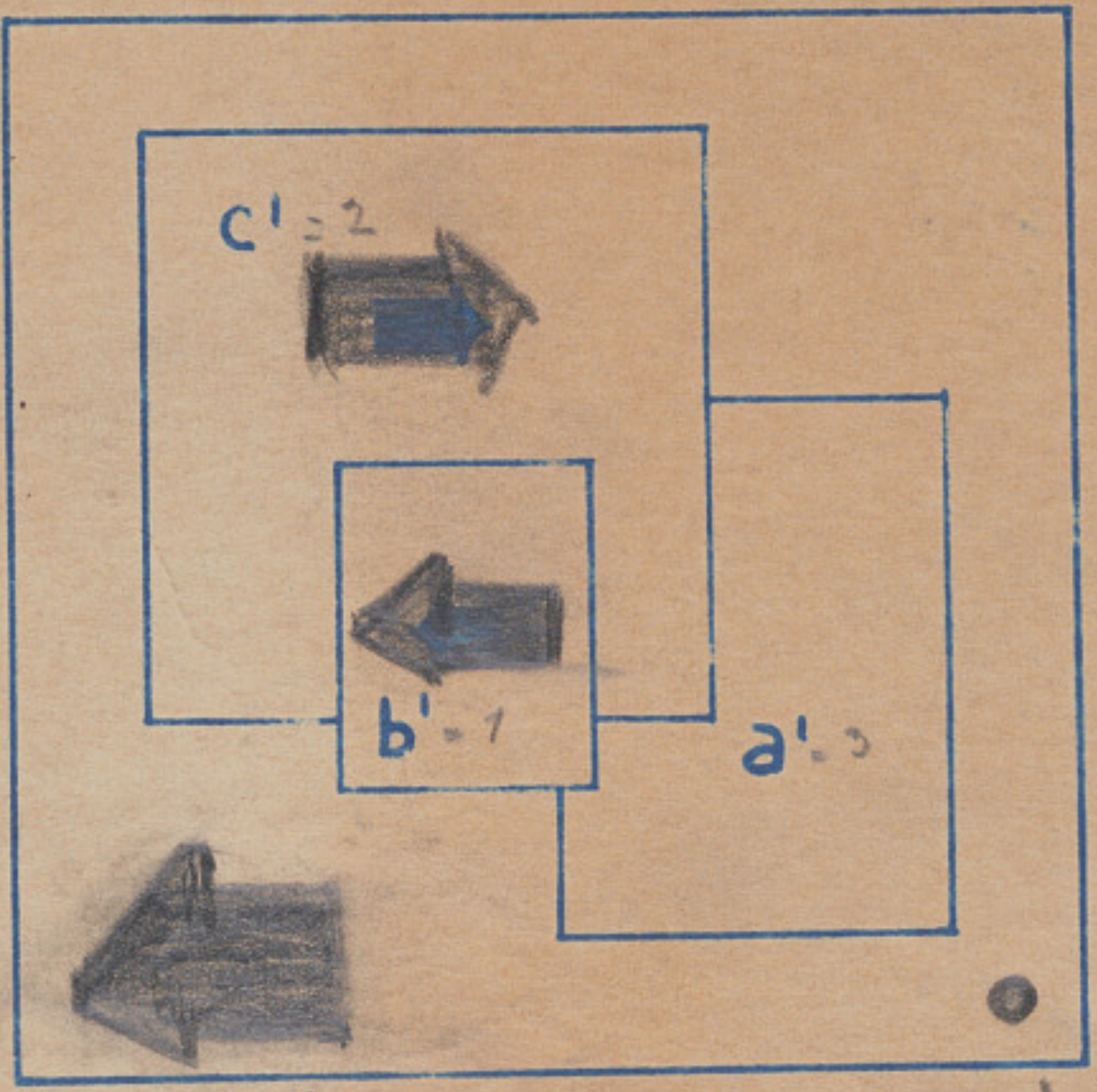


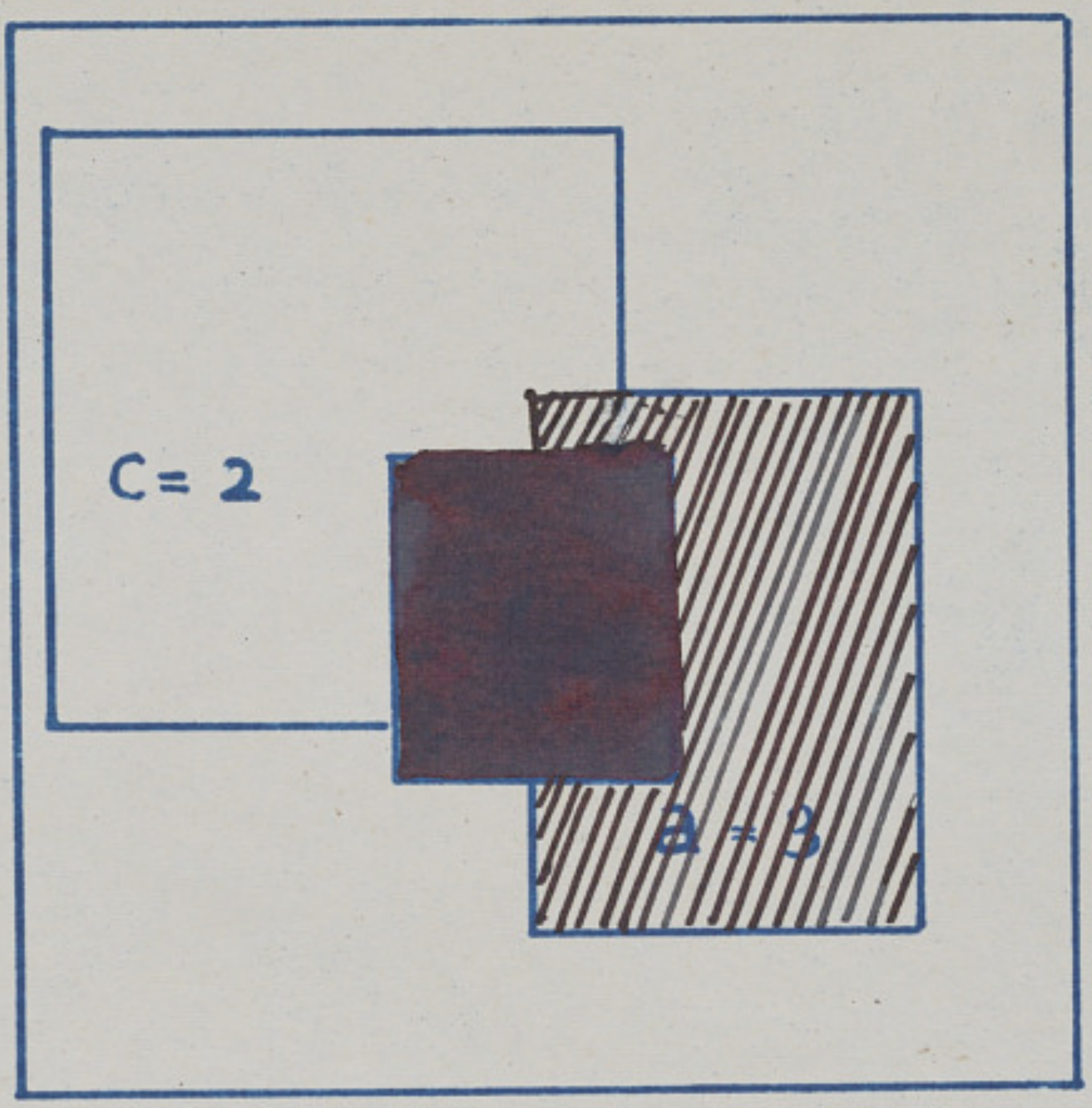
Fig. ~~XI~~^{2} VI

Dynamik

Mit der Einsetzung eines Bezugspunktes bekommt das gleiche System Dynamik. Der eingesetzte Bezugspunkt gibt dem ganzen System eine ausgesprochene Bewegung von links nach rechts

Eine umgekehrte Bewegung würde erfolgen, wenn der Bezugspunkt in die linke untere Ecke versetzt wird.

Fig. VIII

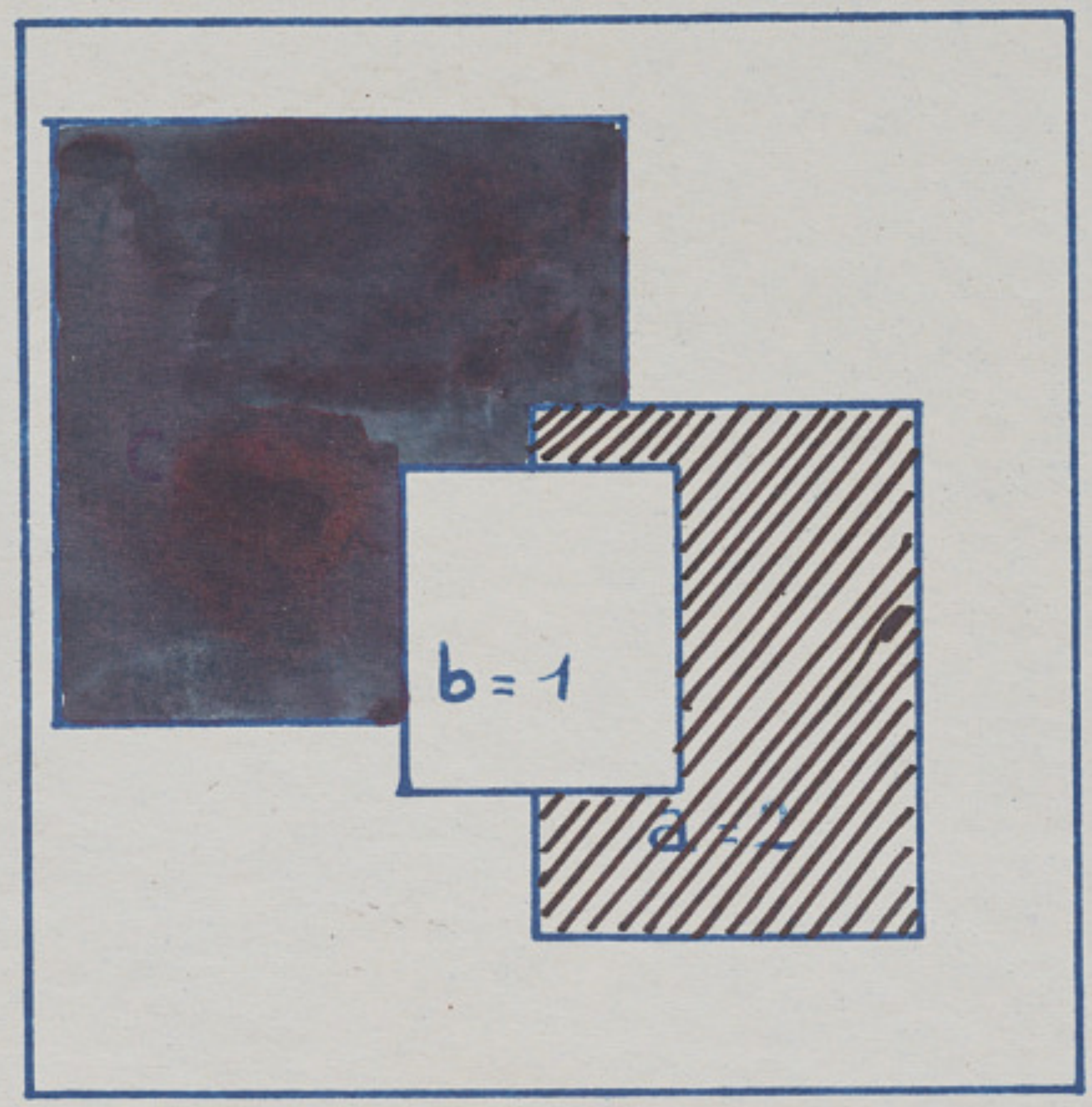


In den Raum laufend

Schwere Effekt.

Fig. IX.

IX

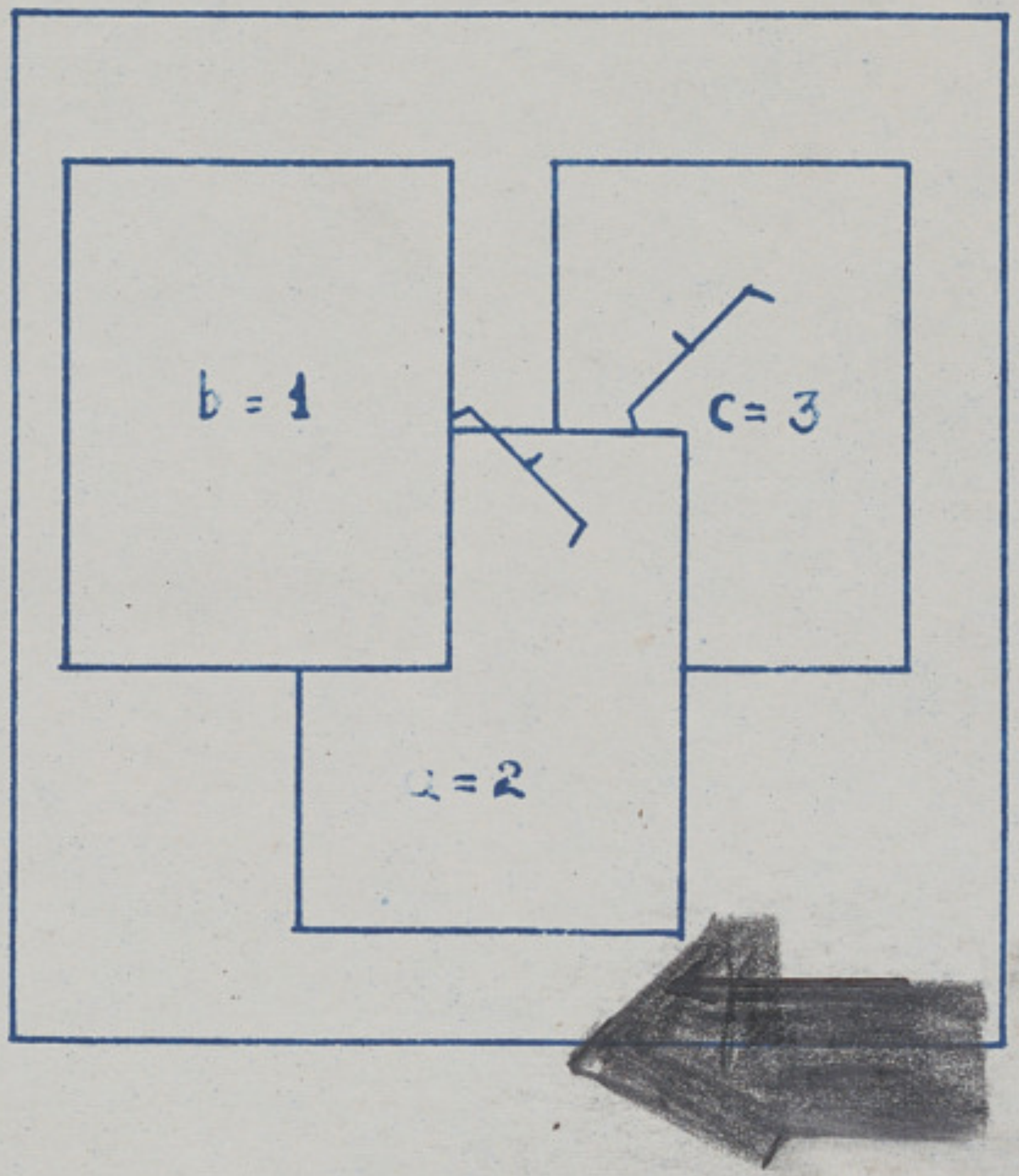


Aus der Raumtiefe sich nach vorn bewegend.

Kap. [illegible]

Bewegung durch Ueberschneidung.

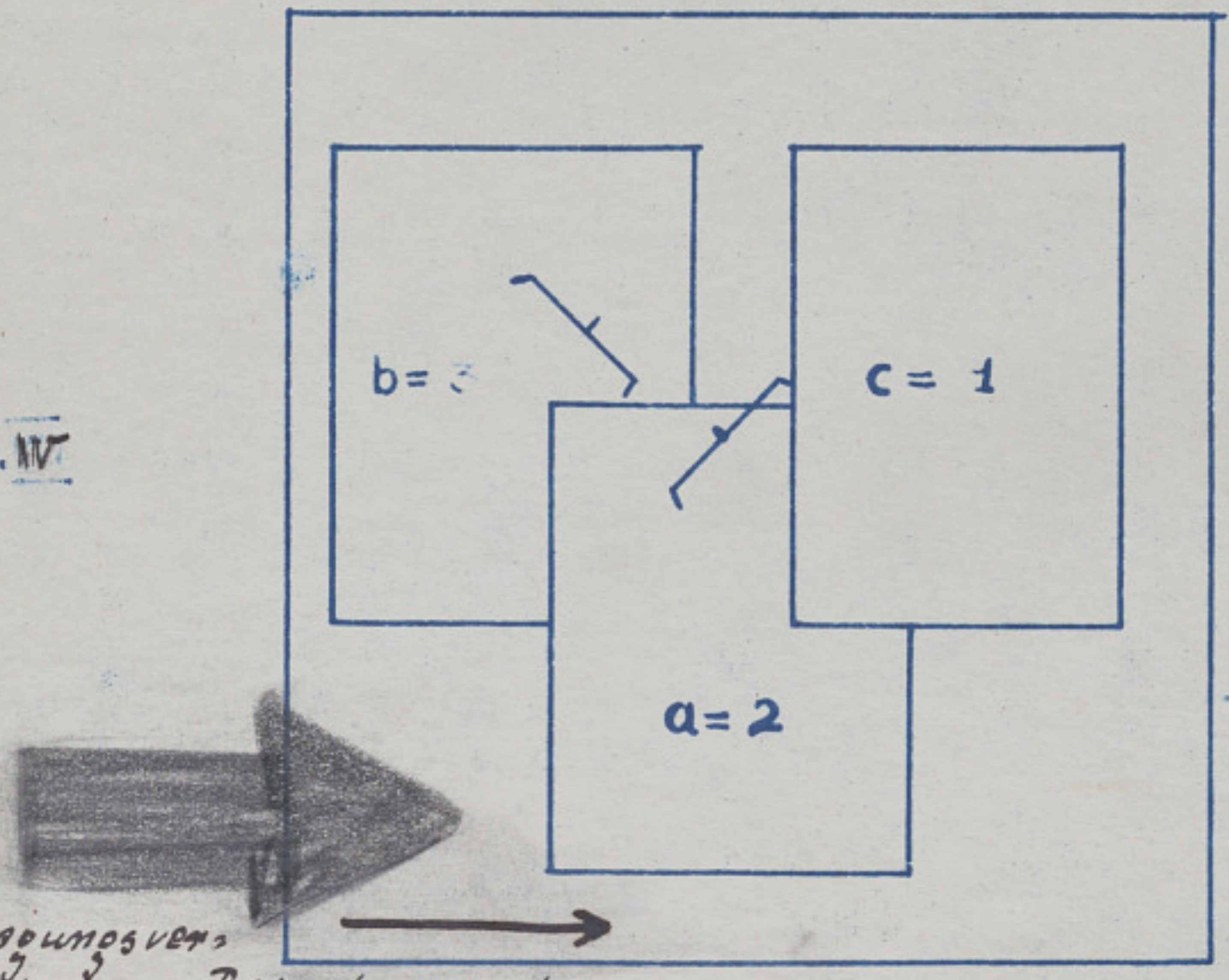
Fig III



Standpunkt der
Betrachtung
Rechts

Bewegungsverschiebung
zur Bildebene nach links.

Fig. IV



Standpunkt der
Betrachtung
Links.

Bewegungsverschiebung zur Bildebene nach
rechts.